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MODERN DANCE

FOR THE YOUTH OF AMERICA

Modern Dance

FOR THE YOUTH OF AMERICA

A Text for High School
and College Teachers

RUTH ANDERSON RADIR, M.A.

Drawings by
RAY GOUGH

NEW YORK

A. S. BARNES & COMPANY

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To Dr. Bertha Stuart Dyment

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INTRODUCTION

DANCE, AS DISCUSSED IN THIS BOOK, is an art concerned with the communication of idea or feeling through the medium of movement. Modern dance is a term in current use applied to that kind of contemporary dance that organizes expressive movement in certain characteristic ways in a time-space structure. This manifestation of dance has developed in our democracy. As such, it represents, like other contemporary developments in the arts, the unique expression of an individual, or a group. The modern dancer, or the artist, uses his medium in a very individualized way to give expression to those aspects of life which move him. He is likely to concern himself with the changing world which impinges upon him in his daily life. He considers the sordid, the grim, the ugly, the humorous and the ridiculous aspects of life as worthy of expression as the nobler aspects of his world. He experiments freely with tone, color, clay or movement, and manipulates them according to no pattern, nor tradition, but in any way that he can devise, to reveal the essence of his experience. Since modern dance is thus a highly individualized expression, since it is experimental and since it takes for content phases of the passing scene, the modern dance of tomorrow will be something quite different from modern dance today.

For ours is a world of rapid change. As society is restructured under the impact of far-reaching world events, dancers find new ideas which seem worthy of expression. But only so long as ours is a free country, or only so long as democracy, that makes possible freedom of expression, persists, will art remain individualized and experimental. Since in the freedom of democracy, dance may concern itself with socially significant ideas, it may, in turn, like the other arts, influence the direction of social change. Thus we see that there is a reciprocal relationship between the arts and the culture.

The ballet dance of the previous tradition, like all art, was also a product of the culture. But, as a spectacular form of entertainment, arising from the demand of kings and courts for amusement, it had no

dynamic interrelationship with the culture. It found subject matter, not in the problems of life, but in legend, fairy tale and fantasy. Such subject matter was pleasing to the court with its affectations and pretensions, as was the bird-like techniques of this form. Since performances were given on command, these techniques tended to become crystallized. The connoisseur who enlarges his ego by being able to make esoteric comment on virtuosity of performance, demands adherence to tradition. He is disconcerted if an artist makes radical departures from accepted style, because such change undermines his basis of criticism. And, in any case, the aerial work of the ballet, its flight from earth and the curves of its arabesque were well-suited to this escapist form of expression.

How the modern manifestations of dance as an art differ from the artistic dance of the preceding tradition, may be seen by looking at an example of each. Pavlova, early in her career, danced the "Dying Swan." Like all save two of the dances in her repertoire, the "Swan" was not of her own creation, but the work of a choreographer, in this case, Fokine. For an artist to perform a dance composed by another was, and is, in the ballet, customary practice. Dances are handed down from one generation to another with little modification. The "Swan," strictly in the tradition of the ballet, became associated with Pavlova as artist, because of the brilliance and feeling that her genius brought to its performance. Danced by another person, it might in no way stand out from the solo work in such a ballet as "Swan Lake."

The "Dying Swan" was typical of an art that found subject matter in romantic fancies. Like the ballet of which it was a part, it used a system of movement common to Russia, Italy and France. This technique was so systematized that the ballet dancer could go from one school of dance to another, and find that his techniques would serve him well in each, and that he could follow the instructions of his teacher without making fundamental changes in his style of movement.

Pavlova performed the "Dying Swan" over a period of twenty years. She never wearied of this beautiful dance, because it had a kind of timeless quality, and because she had no urge to communicate anything closely connected with the life of her day. The "Dying Swan" was the acme of expression of a great dancer, and of a great tradition.

Let us see how the work of a great exponent of modern dance contrasts with this product of another age and an established tradition in dance. Martha Graham created "Deep Song" out of her reaction to the struggle in Spain. In no sense, however, is it a Spanish dance. It is an expression of any imprisoned spirit. Like all her work, and that of other modern dancers, the choreography is her own. However, it differs strikingly in technique and style and dynamics from the work of her contemporaries.

In fact, her technique is so much a product of her own experience and her own philosophy, that students, going from her classes to those of another dancer, have to learn a whole new vocabulary of movement.

"Deep Song," like most dances created by a modern, is an abstract expression of the meaning of an experience. Like Pavlova's "Dying Swan," it has a universal appeal, and a certain timelessness. Yet, even three years after its creation, Graham no longer includes it in her repertory of dance. The reason is that hers is an evolving art. New dances take its place as she experiments with new modes of expression, as for example, the use of speech as an intrinsic part of dance structure; or as she concerns herself with other significant aspects of our lives.

In the explanation of modern dance through an analysis of her "American Document" in Chapter I, the reader will be aware, then, that this example of dance today cannot illustrate the dance of a few years hence. For the most notable characteristics of modern dance are as follows: it is an individualized expression, it is experimental, and it is largely concerned with the significant aspects of a changing world.

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CONTENTS

PAGE

Introduction vii

Acknowledgments x

PART I

Chapter I. Modern Dance in Relation to Our Culture 2

Introduction: Modern dance as the heritage of the youth of democracy.

An analysis of Martha Graham's "American Document."

Dance as an outgrowth of an age of technology.

Dance as an expression of our lore and our land.

Dance as a product of democracy.

Dance in relation to the current conflict.

Chapter II. The Other Arts in Relation to Dance and the Culture 24

Introduction: The need for understanding the other arts, in order to understand dance.

Art as an outgrowth of democracy.

Art in relation to our lore and our land.

Style in modern art as influenced by technology.

Experimentation with materials as a factor in the development of modern art.

Art as an expression of the fundamental nature of man.

Chapter III. Our Heritage in Dance; a Consideration of the Evolution of Dance in the Occident 40

Introduction: Dance as an evolving form: sources of information, the import, the characteristics and the accompaniment of each form are included.

Dance of primitive peoples.

PAGE

A link in Crete.
Dance in ancient Greece.
Dance in the Dark Ages.
Dance in the Medieval Period.
Dance in the Renaissance.
The ballet.
The dance of Isadora Duncan.
Absolute dance in Germany.
Relationships between modern dance and its predecessors.

Chapter IV. Dance as Education 70
Introduction: Dance as a creative group activity.
Satisfaction in manipulative and exploratory experiences.
The search for content.
Appreciation as an impetus to dance, as a way of reaching into depth of feeling, and of sensitizing students to form.
The search for meanings.
The creative process.
Dance as an integrative experience.
Qualifications of the teacher.
Administrative considerations.

PART II

Chapter V. Experiences in Group Communication through Dance 120
Introduction: Six ways of initiating composition; criteria for selecting content; basic concepts of structure.
Description of the growth of "Times Change."
Illustration of how to make "Christmas Cards" in dance.
Analysis of "At Our School" as a unit of work in dance.

Chapter VI. Approaches to Creative Work in Dance through Manipulative and Exploratory Experiences 158
Introduction: What is meant by manipulative and exploratory experiences; how the plastic medium shapes composition.
Outline of movement, rhythmic and space materials.
Notes on the use of techniques.
Experiences in movement, the medium of dance.
Experiences in rhythm.
Experiences in space.
Experiences with materials from our dance heritage.
Experiences with pantomimic movement.

PAGE

Chapter VII. Experiences with Various Kinds of Accompaniment for Dance 244

Music as impetus to dance, and as accompaniment.
Words as impetus to dance, and as accompaniment.
Percussion accompaniment as a part of dance experience.

Chapter VIII. Extending the Dance Experience of Students 284

Introduction: All experience in dance should further the purpose of education.
Organizing and conducting the dance club.
Organizing and conducting the dance workshop.
Planning and presenting student recitals.
Keeping a record of dance club activities.
Seeing the work of others.
Keeping a bulletin board.

Chapter IX. Future Directions in Dance 306

Introduction: Dance in relation to the changing culture.
Implications for education.
Implications for dance.
Future directions in dance.

Key to Graphic Art References. 323

Glossary 324

Self-Evaluation Chart 329

Index 333

PART I

CHAPTER I. OUTLINE

INTRODUCTION: Modern dance as the heritage of the youth of democracy.

AN ANALYSIS OF MARTHA GRAHAM'S "AMERICAN DOCUMENT"

DANCE AS AN OUTGROWTH OF AN AGE OF TECHNOLOGY
Relationships between the age and the following aspects of dance: dynamics, surface simplicity, energy release, rhythmic structure, accompaniment and spatial structure.

DANCE AS AN EXPRESSION OF OUR LORE AND OUR LAND
The content of dance drawn from native custom and characters. The movement of dance as related in scope to our broad and varied land, and in style and quality to the earth.

DANCE AS A PRODUCT OF DEMOCRACY
Democracy in relation to freedom of expression, freedom to experiment and, more specifically, to deal with controversial issues; a new use of the group in dance as related to group life in a democracy.

DANCE IN RELATION TO THE CURRENT CONFLICT

CHAPTER I

MODERN DANCE IN RELATION TO OUR CULTURE

Modern dance belongs to our youth in our democracy today. It is theirs because theirs are the lithe, vigorous bodies of the youth of a sports loving nation. The youthful student finds satisfaction for his body's demand for action by exploring movement combinations, and the various qualities of movement. Dance, which uses all the potentialities of muscular control is a challenge to his strength and skill. The clean-cut, powerful movement of dance is the birthright of strong bodies. The dynamic movement of dance today is akin to the strong, rangy, powerful use of the body in sports. Out of this generation which uses its body freely in all sorts of games, stunts and athletic contests, have come dancers who compose in movement. Dancers and teachers of dance have, in turn, an obligation to provide the students of our schools and colleges with the opportunity of participating in this activity which makes great demands on power and skill, and which gives, in return, increased poise, body control and physical vigor.

Dance belongs to the youth of our democracy because it is one means of giving each an opportunity for expression of his conflicts, and of his ideas. An ideal of democracy is not only to permit, but to aid every person in reaching his full stature as an individual. Creative work in dance is one way of assisting a person in the development of his unique personality. For dance, like the other arts, is today a highly individualized form of expression. Working in the medium of movement, each person may make up a dance, in his own way, about whatever seems significant in his experience. To compose in dance, he examines his ideas to find their essential meanings, and, by organizing movement in time and space, makes them objective. In this process he may find resolution of conflict. He can be helped to face his own problems, and to develop constructive ways of attacking problems. He is not bound to traditional forms, nor is there any compulsion for him, in creative work, to ape the style, or compositions of mature artists. He is not only free, but is encouraged, to translate thought and feeling into palpable reality in his

own fashion, according to his own capacity and limitations. As a creative activity which helps young people develop their own powers, dance is an essential part of education.

Dance belongs to the youth of today because it stems from their world, and because it is shaped by the forces that are shaping their lives. It is appropriate that people should be helped to understand the world about them, as well as to become familiar with their heritage from times past. In gaining understanding of modern dance, students and teachers need to examine the trends in our culture. By so doing they are helped on their way toward intelligent interaction with their world. At the same time, they will find, as they see the problems, and the intrinsic worth of our way of life, content for the dances they will create. These dances they will share with others. With new eyes, from their interaction with their audience and with each other, they will see anew what they have done. Thus, to clarify their ideas further for better communication, they are led to further examination of the world about them. Dance experience does far more than extend their skills in dance. It is one road to an understanding of their own culture.

Dance belongs to the youth of a democratic nation because it may provide group work that gives them opportunity to experience democratic procedure. Dance fulfills its function in the curricula of democracy's schools only if group work is so conducted that it is a little laboratory in democratic living. Students, working in groups, should be, in effect, self-directing, with the teacher acting only as a guide in helping them solve the problems of construction. To initiate this procedure, students and teacher pool their ideas, and talk them over together to find what is interesting enough to serve as content for dance, and what can well be expressed through the medium of movement. They discuss the idea chosen, in order to clarify meaning and find its essence. They work in groups to objectify their idea in a movement theme, and then build this theme into a dance. In this group composition there is a constant interchange of ideas, opportunity to lead, and to follow, and a kind of informal majority rule. In it they exercise not only their right to freedom of expression but also take on the responsibility of respecting the rights of others, and assume the obligations that are entailed in any group activity. This chance to learn how to get along with people, how to think and plan and act together, is the core of the learning experience in a democracy, for it helps people become self-directing, constructive members of a group. As such it should be included in the curricula of America's schools and colleges.

We are going to see what it is in democracy, in the United States of America, in the past two decades that has brought modern dance into being, and to see, too, how dance may react on our culture. But before

we examine the interrelationships between dance and the culture, let us see if we can make clear, through illustration, just what modern dance is.

An Analysis of Martha Graham's "American Document"

Picking up your program at a performance of "American Document," you would read, "This is a documentary dance. 'Our documents are our legends—our poignantly near history—our folk tales.' The choreography is by Martha Graham. The 'form of the piece' is patterned freely after an American Minstrel Show.... Entrance: Walk Around; Cross-Fire."

The curtain opens. The stage becomes animate with fourteen figures clad in white moving with controlled power in a definite dance pattern. The dancers strut through the pattern, not with the bravado of the dancers of the minstrel show, but with the vitality that is America, intensified in their bodies. For this dance is a condensation of those diverse feelings and forces that make this the land for which we are willing to die, and to live.

How did this masterwork in dance, which distills the essence of these United States, start? It had its inception, as does all art, in an idea, an idea charged with feeling. This feeling is that in the purposes of democracy is to be found the mainspring of our lives. An artist, disturbed by the terrifying events of our times, set about creating a dance form in which to communicate to others her vision of our way of life. To deal thus with serious meanings, and with meanings that are the common property of our lives and times, is typical of modern dance.

How was this dance composed? Like all modern dance, it was structured in movement. Graham's method is to find out what the body needs to do to express content, and then to build these impelling movements into an abstract dance form. This movement has a texture and a contour both of which are modern.

The movement of dance is movement heightened beyond the normal range of the matter of fact movements of daily life. It is movement architected in space and arranged, like a melody, in time, to express the artist's concept. It cannot rightly be said that the choreographer selects certain movements and makes a dance. But, instead, that out of his knowledge of the space-time art that is dance, emerges a new structure that is informed by his intent. To say that a dance or any work of art is emergent, does not mean that it springs full-fledged from the brow of the artist. Literally it is forged in the sweat of the studio, but when it is created it is no patchwork of techniques, but a new, significant form.

What is the "form of the piece," which is "patterned freely after an American Minstrel Show"? Like all modern dance, the form is unique, embodying as it does the expression of a novel idea. The five episodes are given a frame by the "Walk Around." The "Walk Around," an

affirmation of the strong pulse of our lives, serves to introduce the action, to close each episode and to give conclusion to the whole work. Like the long gray line of the chorus, swinging with stately formality into place after each act of Oberammergau's "Passion Play," it adds to the architecture of the dance, at the same time that it is an intrinsic part of the expression of the idea. In the setting of the "Walk Around," are these dances:

First Episode: Declaration *

"An American—
What is an American?

1776—
Five men wrote a document.
Its name rings like a bell.
Here it comes:
Declaration!

Dance of Declaration—The Group.

Second Episode: Occupation

"America, what is America?

It is a great continent, a new world.

I do not remember,
You do not remember
The flock of pigeons in the virgin forests
Between the Bayous and the Great Lakes;
We do not remember the Indian prairie
Before these states were.
But my blood remembers,
My heart remembers. . . ."

Dance of the Native Figure—Martha Graham.

Dance of Lament for the Land—The Group.

Third Episode: The Puritan

"An American—
What is an American?

1620—
A wooden boat grates on the new shore.
Guns in the Indian wilderness.

* This and the following quotations are excerpts from the interlocutor's lines. For the entire script see Martha Graham, *"American Document: Dance Libretto with Four Scenes,"* Theatre Arts 26:9, pp. 565-74, Sept. 1942.

A stiff-necked generation claims the land,
Claims the Lord,
Denying the tender creature.

Dance of the Puritan: Martha Graham and Eric Hawkins.

Fourth Episode: Emancipation

"The United States of America—what is it?
It is a nation of states.
A state—what is it?
It is a unit in a nation of states....

Once, more than one state had slaves.
Now no states has slaves.
Now every state has one deep word.
Here it comes:
Emancipation!

Dance of Emancipation—The Group.

Duet—Martha Graham and Eric Hawkins.

Fifth Episode: Hold Your Hold!

Dance of Three Women.

Dance of One Man—Eric Hawkins.

"Oh Ye that love mankind!
Freedom has been hunted around the globe....

America! Name the word that is courage.
America! Name me the word that is justice.
America! Name me the word that is power.
America! Name me the word that is freedom.
America! Name the word that is faith.
Here is that word—
Democracy!"

Dance of Invocation—The Group.

* * *

Each of these dances moves in space and time. Just as it is not true to say that the choreographer selects movements and puts them in a sequence to make a dance, it does not make sense to say that he selects some rhythmic base for a dance, and after this has been rehearsed, makes some plan for the dancers to occupy and move about in the stage space to good advantage. The plan of movement-in-time-in-space is determined by what the artist wishes to say. This time-space structuring sets up rhythmic relationships and intra-group relationships that are dis-

tinctly modern because of the subtlety of the sequential form, and the depth and ever changing, closely woven complexities of space design.

How was the accompaniment arranged for this work? The accompaniment consists of words spoken by the interlocutor, drum beats, the sounds of the dancer's feet, and music. Like all modern dance, this accompaniment, arranged and composed for this particular dance, and no other, is an integral part of the expression of the idea. Yet it is subordinate to movement. For in modern dance, movement is the medium of expression. To use words to accompany the rhythmic patterning of dance is as old as the Greeks, but it is incorporated in a modern way in this dance today. The music, written to suit the sequential form, and the feeling, of the dance is characterized by dissonance and strong dynamics. These are modern.

In answering each of the questions proposed above, "How did this dance get started, how was it composed, what of the form of the piece and how was the accompaniment arranged," the phrase, "like all modern dance" has been used. But "like all modern dance," this work is a unique expression of an individual because the dance structure is set up in terms of the artist's purpose. If five, or five hundred artists, were there that many in modern dance, started with similar convictions and intent, each would select different aspects of the life of America to intensify for the audience. Five, or five hundred artists would then find as many different movements that the "body needs to do," to express this chosen content. Five, or five hundred, would then create a totally different abstract design. Each would bring into play a totally different accompaniment. Each, out of the organizing power that is man's, would create a unique expressive form. A masterpiece like "American Document" is the creation of the peculiar genius of its composer, Martha Graham.

This is modern dance. It arises out of our lives and our times. This contemporary mode of communication through movement could never have happened before; it could have emerged in no other land. By examining the interrelationship between dance and our culture we will see why this is so. First, we will indicate a few of the aspects of a technological civilization that have influenced the style and form of dance as an art. Second, we will see how dance has grown out of the land of pioneer and frontiersman, and how it interprets this land to its people. And third, we will consider how democracy has shaped dance, and how dance, in turn, may make its contribution to our way of life.

Dance as an Outgrowth of an Age of Technology

The style, the dynamics, the rhythmic structuring and the spatial organization of dance bear the imprint of our era of technology. For

modern dance comes out of an age of aeroplanes, electric dynamos, streamlined trains and speeding roadsters. It is an age in which thought is transmitted with the speed of sound; an age which offers entertainment, without intermission, at any moment of the day or night; an age that assails our ears, and eyes, with blatant, nation-wide advertising campaigns; an age of mass production and speed-up in production. It is an age of gang tractors, bulldozers, skyscrapers and Boulder Dam. It is an age of structural steel that sends an arch soaring across an aeroplane hangar that could inclose a many-pillared temple of Greece. It is an age that builds boldly, and that frankly shows the structural framework of towering office building and broad-eaved house. It is an age that opens its living room to include the garden, that uses light as a plastic medium; an age that revels in light and space and power.

The power, the speed, the fearlessness and the surface simplicity of the age find their counterpart in dance. See the vigor of movement as the dancers, in the cakewalk interlude of "American Document" prance across the floor. They carry themselves with the proud, animated, controlled erectness of people who have mastered their destiny. See the breath-taking stride of the Katchina-like figures of Doris Humphrey's "Song of the West—Desert," as they cut through space, seemingly freed from contact with the ground. See the strong contraction and the sharp release.... No languor, no voluptuous posturing, no sensuous entwining is here, but a dynamic pulse that beats as strong as the strong heart of the land. It is a pulse of contraction and release, like the breath of living creatures, like anode and cathode, which together make light, like male and female, that together create life. This pulse, originating in the center of the body, using the heavy muscles of pelvis and trunk, projects by sheer power the vitality and sincerity of the modern dancer.

The stark simplicity of streamlining, the function-determined form, is also found in modern dance. See the sweep of arm and leg, the established horizontals, the gaze to a far horizon with which Graham, in "Frontier" gives us a continent. With smooth, ball-bearing steps she marks off a township; with torso paralleling earth, she makes land and sky meet. With a few sparing variations on such simple materials, she conveys the fullness of her concept, "Frontier." All that is nonessential, all that does not further the idea, is stripped away.

The slow curve, the pallid posturing of another era are no longer the mark of the dancer. The curlicues of the rococco, the florid curve of the baroque, the gesture for the sake of decoration are gone. Like the architect of this age who builds in terms of function and allows the sound structure to stand revealed, the dancer does not seek to conceal in soft, sinuous motion the bony framework, joint and sinew which determine the capacity and limitations of his instrument. Instead he explores the

range of body movement, experiments with the unlimited combinations that he can make, and rejects no line, nor shape, nor distortion that serves expressive purpose. The angularity and sharpness of dance today may offend the eye of the critic conditioned by Victorian prettiness. But the contemporary dancer will use any movement which he can command of his instrument, providing only that it evolve from the inner necessities of the idea he wishes to express. This is his only criterion—that movement designed in time and space communicate the vision that is his. Conditioned as he is by the society of which he is a part, this movement bears the imprint of the dynamics of the age.

Modern dance, a true child of this age, has felt the impact of the multiplicity of forces that enter into our lives. The pace of technological development has influenced all the arts. A swift tempo of change has been America's from the beginning. One of the transformations in our culture that is taking place before our very eyes has to do with the use of power and resources. A period marked by lavish dissipation of these reserves is passing. People are now beginning to work together to renew the vitality of our land. This age of neotechnology is characterized by conservation, and by consideration of the aesthetic aspects of what we build.

One of the most outstanding characteristics of modern dance is that it uses tremendous amounts of energy, yet does not dissipate this energy. Charged with power, pulsing with life, the dancer's body brims with energy, but spills none of it. It is as though the dynamo of the body generated energy for expressive purpose, and as though this energy were canalized to the end of expression, and never allowed to be used aimlessly. Gone is the flow of movement that found no end, that began vaguely and ended nowhere, because it was continuous flowing movement. Today the dancer's energy is trapped in his own body, harnessed to his idea. With something of the planned power of the machine, the dancer's body generates and impounds energy and releases it in a controlled fashion. Movement begins where he wills it, and stops at the point where it is no longer meaningful. This energy release determines the quality of movement. Typical of modern dance is a strong initial release checked with sudden power, producing the impact of percussive movement. This strong movement is used, not to glide from a pretty pose to an entrancing posture, but as the essential medium of expression of idea or feeling.

Energy release is as varied as is the bright land from which it springs. It may originate with a slight impetus and continue with a long follow through, so that torso, arm or leg is swinging through space. Follow through and impetus may be balanced against each other to give the poise of sustained movement. Or impetus may follow upon impetus so rapidly

that vibratory movement results. Thus we see dance as no codified set of techniques, but an exploration and use, for expressive purpose, of all the range and variety of movement possible to two-legged creatures. It is a constant play, in which the humblest beginner may participate, upon the pulse and arc and quality inherent in movement.

The rhythm of a vibrant land is in dance. The age that produces the miraculous synchronization of an aeroplane engine, moves away, in the time patterning of dance, from the monotonous 1, 2, 3, 4 of older dance rhythms. Its pattern is no longer the staid, pedestrian, four-square phrasing of dances of a former era. Irregularity of meter and of phrase make it lively and stimulating to follow. This rhythmic development displays some of the intriguing intricacy of the rhythms of the American Indian. No one can say how much the dancer has been influenced consciously, or how much unconsciously, by the beat of the dance of the Indian. Yet modern dance has developed rhythm, long neglected in Occidental music, to a stage comparable to that of the Orient.

The abrupt and explosive quality of syncopation, also enlivens dance. This pulse, produced by muscular tension and sudden release, characterizes tribal dance the world over. Today we find it in contemporary music, as well as in dance. Whether it has been sought by the moderns who have turned, in all the arts, to the primitive, or whether it is woven, with other Negro influences into the texture of our lives, no one knows. Its effect is, however, to extend the scope and variety of time patterning, and to make dance more exciting.

New, also, in dance is the interplay between the dancer and his accompaniment. His strong pulse is likely to fall, not on the strong accent of the music, but with such timing as to complement the strong beat. The relationship is like that of the singer and his accompaniment. During the rich vocalizing of the singer, the piano part is simple and unobtrusive. As his tones cease, the piano answers with melodic variation and greater volume. The outstanding development of this interchange between movement and accompaniment is to be found in the work of one of the leading concert dancers, Doris Humphrey.

In times past it was customary to base a dance composition on a piece of music. The dancer would then use the meter, phrasing and sequential form of the music as a basis for his time structure in dance. The mood of the music inevitably determined the mood, or feeling, of the dance. Thus he was largely concerned with the interpretation of music. This music ranged from that of Chaminade and MacDowell, to the symphonies of Beethoven and Brahms. The best of it was an art that needed no interpretation; the rest could well be left unused. Or, having some idea which he wished to convey, the dancer searched for music that seemed suitable

for the kind of movement he intended to use. Since a movement phrase may not be at all the length of a phrase in music, difficulties arose. Generally the music suffered, for it was customary for the dancer to cut and slash at will. This practice has changed.

Today the dancer creates in movement. The quality, arc and pulse, and sequential form of his work are shaped only by his intent, limited only by his limitations. His relationship with music, if he uses it is something quite new. In the first place, he selects music suitable for dance, often music written for the rhythm of total body movement. He is bound, then, as was his predecessor, to the meter and sequential form of the music, but unlike the latter, he creates a time-space-movement structure that has a vitality of its own, and that may complement the music instead of reflecting its every note. The music may be the exciting compositions of contemporary composers such as Bartok, Gruenberg, Prokofieff, Shostakovich and many others. It may be the folk tunes of the United States, translated into modern idiom by such composers as Keeney, Guion, Nordhoff and Grainger. It may be the work of other American composers such as Copland, Cowell, Engel and Riegger. More commonly the dancer, without music as a base, creates in movement, finding a movement theme and varying it in time and space to suit the demands of his idea.

The dancer's accompanist may watch the growing form as the dancer develops his choreography, and begin to compose music to suit the meaning and the quality and the rhythm of the dance. Or the music may be composed after the dance is completed. In either case, the dancer has the satisfaction of establishing the rhythm that is innate in body movement, of phrasing and reiterating movement to suit, not an already established time pattern, but the meaning which animates him. Not until the dancer could thus build his own structure without dependence on another form did he reach maturity in his art.

The dancer is always patterning in space, as well as in time. A floor pattern, similar to that of the rounds, squares and longways dances that we find in our traditional folk and country dances, is sometimes seen in modern dance. But life in the congestion of cities, elbowing crowds on a city street, has brought forth something new in group relationships in dance. The mass, or group, movement of modern dance gives weight and compulsion to gesture. With its use of antiphonal and contrapuntal structuring in space, dance, today is like a symphony. Martha Graham's work is the best illustration of the symphonic nature of modern dance. A symphony must be heard, by the layman, many times before he has grasped all the beauty of its structure, harmony and instrumentation. Dance, of the proportions of Graham's "American Document," must be

seen many times to appreciate the group relationships, the rhythms and the texture of its movement. Like the symphony, or like a poem with depth of meaning, dance improves on re-seeing.

The dancer's body is like an animate piece of sculpture. He moves in three-dimensional space. Modern dance delves into the range of up and down, forward and back, side to side and twist and turn, so that the texture of movement becomes very rich. As a movement theme evolves from some concept, it is likely to extend longer in time, and reach more deeply into three dimensional space, than did that of the dance of earlier periods. It is not a mere combination of steps, but a new use of the body for expressive purpose.

Movement, rhythm and the structure of dance in space have been mentioned separately. Dance is never a sum of these three elements. It is movement alive in space, animate in time. It emerges as a new, living entity because it arises from the dancer's intent; because it grows out of an absorbed self, making visible an impelling idea.

Dance as an Expression of Our Lore and Our Land

Dance today is not only an outgrowth of technology, but is a product of the land of pioneer and frontiersman. It finds in our indigenous traits, our peculiar character and in the soil which has nurtured us, content for composition. The native lore of our own country, and its social customs supply the homespun humor, the conflicts and the aspiration that engender creative activity. Every locality has an abundance of indigenous custom and lore. From the grass roots of America comes such a dance as "American Folk Suite," [1] with its "Hornpipe," "Hurdy Gurdy" and "Hoe Down." It is a ballad of our native land. "Highway 99" [2] builds on a current folk way.

The characters, mythical and real, that have found their way into the song and story of a pioneering people are in dance, too. John Brown, Paul Bunyan, Old Ben Milam, Daniel Boone, Jesse James, John Alden, Yankee Doodle, and Ben Franklin; hillbillies, cowboys, Indians, the Donner party, miners, loggers, the section gang, and Negroes working and singing—they are all there. We find them in such dances as "Yankee Doodle Greets Columbus 1942" [3] and the "Ballad of Molly Pitcher." [4] This turning to our own traditions, this respect for ourselves is a sign of growing up. We are developing a consciousness of our own worth.

In the early days of this country, we looked to foreign shores for our art. We tended to copy foreign customs, to hold good only those things and those ways that were honored in the traditions of older lands. This aping of the ways of those esteemed as effete was a kind of adolescence.

[1] Mary Radin. [2] Virginia Johnson's group. [3] Nina Fonoroff. [4] Jane Dudley.

Today we put down roots of our own. As we delve into our peculiar heritage we see, as never before, the potential power for growth that is ours. Dancers have looked upon America and have discovered its traditions. They have made a new dance out of what they have seen. This dance emerges not only with a content new to dance, but with a new range and arc and quality of movement.

The land from which this new dance comes is broad and bright and many-faceted. Every region, every state, every locality has a different answer to the question, "What is the U. S. A. like?" Ask a Cape Cod fisherman, ask a wheat farming Kansan, ask an Oregon logger, or ask a cotton planter in Kentucky. The dancer of America looks about him upon a land that burgeons with a thousand forms. There are prairies stretching farther than the eye can see, and mountains that shoulder the skies. In spirit and in movement our dance stems from no tamed and hedged-in land. The Southwest is a land of painted canyon, white desert, mirage-like pueblo and a horizon so wide that a dozen thunderstorms brew at one time within its confines. Arizona, New Mexico, Texas are lands of limitless space, of tall men and tall tales. Their breadth is in the movement of dance. Wisconsin's green fields are like the waves of a summer sea, turning to the gold of harvest. The bounty of the prairie is in our renaissance in dance. California's sculptured hills lie warm in the sun. Their openness is in the forthright quality of dance. Perhaps the pattern of the dark forests of the Northwest is there, too. New England's stoniness and graciousness are surely there. Such is the wealth the dancer can draw upon. The dancers of today have paused to look upon the many faces of this continent. In their work they give us back America.

In quite a literal sense, too, dance is close to this good earth. It does not spurn the mundane, does not seek escape from the forces which bind us to earth. Rather it acknowledges the earth in the use of the whole foot set upon the ground, in long, low leaps that skim earth's surface, in precipitate falls which leave the dancer's body taut upon the ground, and in contraction which brings the dancer's torso parallel with the earth. Its characteristic clean-cut use of the body in the vertical and the horizontal planes is a contrast to the arabesque of the ballet. In modern dance, when the head is lifted, or when an arm, or leg is thrust upward, it is with a directness that again defines planes of movement, of which the earth is the base. This dynamic movement, with its sureness in space, seems to derive its power from the earth. For the expression of ideas that are close to the everyday lives of common people, dance has found a straightforward, direct vocabulary of movement that is close to the earth. The dance, in movement and in idea, has come to grips with reality.

Dance as a Product of Democracy

Democracy has fostered its own art. Where every person is guaranteed the right to life, liberty and the pursuit of happiness, the individual is free to express himself according to his own views and in whatever medium, and manner, that he sees fit. Where the freest and the fullest development of the individual is a working principle, he can solve his problems of communication in his own unique way, and he can reconstruct the world in his chosen medium, according to his own vision.

When we visit dance studios, go to dance recitals, or even glance at dance programs, we see what a diversity of content and style has been developed by a people who work under the conditions of democracy. In Martha Graham's classes a total body movement of contraction and release, is the fundamental basis of technique. The tremendous vitality of the body in action, and the body as a highly sensitized instrument, are impressive aspects of her work. It is as though the body were remade into an impersonal tool for dance. At Doris Humphrey's studio, she will tell you that movement is an arc between two deaths, between the stasis of inaction and the immobility of complete tension. You will see the long line of her movement, and its characteristic curve in space. You can observe how her development of rhythmic relationships gives animation to all that she does. Equally great divergence from these two vocabularies of movement can be seen in other studios.

The freedom of the individual to work out his own way of life, according to his own beliefs, makes possible these varied technical developments. The individuality of the technique of modern dance is an outgrowth, also, of the experimentation that is permitted, and fostered, in a democracy. Modern dance, like the other arts today, is constantly exploring and experimenting. It has not crystallized any set form. It is growing and changing as the dance artist matures, and as new talent enters the field. As long as it remains close to the democratic way of life, it will continue to grow and change. And just so long will it bear those characteristics which we designate as modern.

Diversity in technique is not sought by the modern dancer for the sake of being different. For technique, in modern dance, has only one end, to make the dancer's body an adequate instrument for the expression of idea and feeling. Like the contemporary painter who distorts natural forms for expressive purpose, like the composer who uses dissonance and atonality, he breaks every canon of traditional dance in order to convey his meaning. He uses distortion of movement, and abrupt, broken rhythms, not to startle, but because in this fresh treatment of his medium, he finds the road to expression of new ideas. This widespread concern with the expressive use of a medium is an outgrowth of our way of life. Only in a democracy, where the individual is valued, where intel-

lectual and spiritual freedom are cherished, can the arts concern themselves with anything but the child's wish, or the infantile adult's dream. Great genius of the past, to be sure, broke the traditions as to content and pattern, but at great personal cost. Today wherever there is a belief in individual human worth, the individual is free to reconconstruct in his chosen medium, any aspect of his world.

The dancer of today, unlike his predecessors, finds content for dance in both the light and the serious aspects of our lives. In addition, he makes searching comment on that which he portrays. Martha Graham's "El Penitente" is in the tradition of great primitives. Her imaginative range gives us satiric comment on the petty vanities and foibles of self-centered women, in "Every Soul Is a Circus." In "Letter to the World" she reveals, in a strangely beautiful interplay between the spoken word, solo dancer and group, the life of Emily Dickinson, as it touched and rebounded from the realities of the life of her day. Her staging, costuming and manipulation of the group in "Letter to the World," are totally different from, for example, her earlier "Primitive Mysteries." In portraying Emily, the poet, she moves into a new dimension in the theatre. Because, in order to express her idea, she found new techniques of performance. To be sure, only the great artist can construct new forms, and create again in a new way. But equally sure is the fact that the arts are enriched in proportion as people are free from a regimented way of life so that they can reach their own fullest development.

The work of Doris Humphrey and Charles Weidman exhibits similar range of content, at the same time that it differs in topic and in fundamental concern from Graham's work. "Passacaglia in C Minor" [5] is a beautiful, abstract lyrical composition with the crystalline rhythmic structure and the Euclidean harmonies of Bach's composition, by the same title, to which it is built. Their humorous character portrayal, inspired by Thurber's sketches, "Race of Life" is, in contrast, a roisterous ridiculing of human frailty. "With My Red Fires" lays bare all-devouring mother love. "Theatre Piece" is a composition brimming with humor and gaiety, a frolicsome treatment of the foibles of our times. It culminates in a forceful, abstract rondo form.

Hanya Holm's gay and amusing "Metropolitan Daily" is in contrast, both in content and style, to any of the works mentioned above. Helen Tamiris' "Liberty Song," based on songs of the American Revolution, although it seems to have subject matter similar to "American Document," puts its emphasis on heroics, and is a striking contrast in treatment, choreography and style to the latter work. The burgeoning of

[5] *Passacaglia and Race of Life*, choreography by Doris Humphrey. *Theatre Piece*, except for the section "In the Theatre," choreography by Charles Weidman.

these, and a multitude of other ideas as content for dance has been made possible by the freedom of the human spirit in a democracy.

If we take this individualism of expression for granted as the peculiar right of the artist, and if we consider this spirit of experimentation as his customary mode of working, we need only observe the restrictions placed on the artist in non-democratic countries to find that there is a direct relationship between the conditions of democracy and freedom in the arts. Totalitarianism permits no such freedom to the individual whether he be common man, scientist or artist. Because it is a reactionary political movement, it curbs individual development. In the rigid framework set up by a dictator, artists who do not use the techniques of 19th century representationalism to depict their world, are put on a black list. Those who make any comment on social conditions, that is not consonant with the dictator's political philosophy, have their work destroyed and are themselves banished from their country. Even those whose interest is in abstract art, but who experiment with new technical means, are labeled degenerate and are barred from public exhibitions or performance.

In these futile attempts to set up and maintain a static order, the human being is stifled. In a regimented order, society is no greater than the sum of the automata who compose it. On the contrary, a democracy, fostering individual growth and development, is enriched in proportion as each person can reach his maximum capacity, and make his contribution to the life of the group. Democracy is based on no philosophy of immutability. It can persist only because, and only as long as, it incorporates change in its philosophy and provides means, in all of its institutions, for peaceful redirection and change. Our institutions of government are constantly subject to the criticism of minorities. Artists, as well as politicians, owners and laborers, have the privilege of taking issue on any policy of government, to condemn practices and to lampoon weaknesses. The way for planned change is paved by all the people who voice their ideas concerning government and our way of life. In the past two decades dancers, like the serious artists who, through the ages have used many other media of expression to voice their beliefs, have become vocal about social problems. Thus, through its own peculiar genius, democracy has forged another tool which will help perpetuate its way of life.

Where social purpose is the base of government, social conflicts and loyalties stir the spokesmen of that society. Freedom of speech is more than a phrase in an inspired document. Freedom to satirize our idiosyncracies, freedom to reveal our weaknesses, freedom to denounce injustice, to speak for the minority, is the birthright of the artist in a free country. Under that form of government which exists by virtue of the consent of

the governed, it is, moreover, his obligation to proclaim truth as he sees it. Dance today, assumes this right and this responsibility. In times past, dance programs were a series of light divertissements. Today these programs express the entire gamut of feeling. Social conditions have become not only a possible, but an appropriate subject for the choreographer. Witness Anna Sokolow's "Strange American Funeral," Graham's "Deep Song" and Weidman's "Lynch Town" episode from "Atavisms." Such themes were unheard of in the past.

Dance, as we shall see, made the transition from a folk form to a spectator art in the courts of the kings. This development in dance took place during the Renaissance when the classical tradition was revived. Hence the masques and dance spectacles were built around Greek mythology and legend. This tradition dominated dance up to the time that dancers of this generation began to experiment. Thus, as a slave art, commanded by the elite, dance was escapist. Its theme was fairy tale, the exotic legend, or it had no theme at all and consisted of pretty poses, or sensuous display. In a democracy has grown a dance that dares to deal with reality, and with the conflicts in our lives. No longer serving as mere diversion for a group surfeited with ease of living, it brings to its audience facets of truth. To the pleasure seeker who thinks that art should be pretty, and to the people who have grown up in the school of thought that proclaims art as beauty, modern dance is likely to be offensive. Yet a mode of expression that fails to touch on the realities of our lives can scarcely be considered an art. With the freedom to experiment, and to give expression to significant ideas, that democracy affords, dance is no longer devoted to entertainment alone. It has become a serious art, and a force in influencing change.

The democracy that proclaims the right of the individual to reach his fullest development, entails upon each individual the need of working with other people, and the responsibility of abiding by group decision. In our great social experiment we are moving away from individual enterprise toward concerted group action. Industrialism has in it the seed of group endeavor. As it has given us new comforts, new power and new protection from the vicissitudes of life, it has also made us dependent on the ability of man to make natural products available to us from half way around the world. Modern transportation, as is brought home to us so acutely today, depends on the co-operation of people the world over. Modern communication has knit the world together. The interdependence thus created makes group planning essential to the survival of a technological society. Upon a new political spirit which makes possible group conferences, group planning and group sponsored action, depends the existence of the democratic way of life.

This group spirit and group enterprise is in dance. No longer does

the soloist display his virtuosity against the simple action of a line chorus. The group is an integral part of dance, in space, in rhythmic relationship and in expressive action. There is a vital interplay between soloist and group; theirs is a contrapuntal relationship. Nor is the group merely an instrument, highly sensitive, for the choreographer to manipulate. In the concert groups today each performer is a choreographer in his own right with a background of experience in composing in dance. He brings intelligence, as well as skill, to the compositions in which he performs. Individualism, in art or in democracy, is not incompatible with group expression or group action. Indeed, the converse is true. Democracy demands the highest type of group action, in which each person makes his own best, unique contribution. This is the opposite of mass action in which people are regimented into a leader-dominated singleness of response. Democracy lives only because people are able to sink individual differences, contribute to group thinking and action, and together build a social order. We can see the effect of the democratic way in dance today.

In times past artists have occasionally, through group effort, produced something greater than individual imagination, creative power and craftsmanship could have brought forth. A Gothic cathedral, for example, was built over the centuries by generations of craftsmen. Although the cathedral represents the planning of some great practical visionary, nevertheless only the skilled and loving hands of countless workers, creating forms as they carved, made possible the full fruition of the architect's idea. Today some conscious attempts at group creative work are being made, and we see the beginnings of group composition in dance. This dance, individualistic in technique and subject matter, concerned with expression, and more particularly with the expression of socially significant ideas, and making a new use of the dance group, is democracy's own.

The United States of America, and its dance, has come of age. We believe in ourselves sufficiently to make our own art. We have the self-confidence of maturity. We no longer look to Europe for our cultural life. We have won for ourselves leisure—leisure to look about our world and find it good; leisure to make this good world a beautiful place for living; leisure, that man may reach his full stature in ordering his world in terms of the harmonious.

Dance in Relation to the Current Conflict

Just as we are learning to use our leisure to renew ourselves in creative activity, this leisure is temporarily lost. In the terrible crisis which confronts us, every citizen of this country is contributing time and energy to the cause of democracy. This redirection of our energies is

essential and right. Dance, or any art, may seem remote from, and unrelated to, this effort. But, as we shall see, dance, too, can be mobilized for war.

In our transformed economy, dance can meet, and is already meeting some immediate needs. Today we put a put a premium on vitality, power and endurance. Modern dance is one of the best ways of building the strength of our people to meet the demands that war places on soldier and civilian alike. All who have participated in modern dance can attest the vigor of dance fundamentals. The basic axial, and locomotor movements, use every muscle in the body. If the teacher emphasizes good body mechanics, an excellent posture, and poise and ease in walking are developed. Locomotor movement makes demands on the heart, to build up endurance. The free, rhythmic swing of many dance techniques gives a joy in doing that is not found in more formalized activities. Furthermore, if the creative power of people is called upon, sources of energy not tapped by routine activities are made available. A person is enabled to achieve more than he imagined himself capable of doing. Dance also provides an opportunity not found in most sports, for large numbers of people to exercise together. Thus dance fundamentals are more effective in developing power and endurance for large numbers of people than are other exercises.

In this country we have never used the potentialities of music, song and dance to unify people and to build morale. And yet nothing is so powerful in binding a group together as rhythmic reiteration. Repeating a movement with others has a hypnotic effect. Individuality is submerged in the monotonous repetition of movement, and the group is welded into one. As the heart beats faster and the forces of the body are mobilized by the demands of muscular contraction, the entire energy level of each person is raised. The individual, thus quickened, feels that his own power is enhanced by the group with which he is moving. A sense of power-as-a-member-of-a-group develops. Herein lies the magic of rhythmic activities in building morale. Dance today can be used, and is being used, to help in binding the people of our conglomerate communities together.

Dance may also serve as entertainment. The routine and grind of military life, the monotony of industrial work, the added hours of labor, creates a greater need for diversion. Many people, too fatigued at the end of a day's work to take part in active re-creative sports, hobbies or dancing, need release from tension.

The human being, child of man who survived because of the diversity of his capabilities, the ingenuity of brain and hand, the rapid mobilization of energy for fight or flight, becomes stultified with routine. His love of fun, his fire, and his quest for adventure subside, and he begins

to live at a metabolic level of existence. To save himself from the melancholy of this stagnation, he seeks vicarious fun and adventure. This he finds in a hundred forms. Dance productions are one of them. No matter what the content of the program, if it helps him live, even for an hour or so, more intensely, it has served its purpose. Already both professional and college dance groups are serving these three purposes of building power and endurance, of bringing people together in a joyous activity, and of providing entertainment.

Even more important than the immediate role of dance and the other arts in a war economy, is their function in keeping before us enduring values. In the face of temporary dislocation, we cannot afford to lose sight of that which endures as long as human life goes on. This contribution of the arts is as worthy in wartime as in peace and possibly more essential. During war we need to renew our spirit and maintain our beliefs. In the rush of building machines and engines of destruction to save the democratic way of life, we must make sure that we do not lose all that goes into the making of the good life. If children grow up with no notion of living except as a war-like people, the battle that we are fighting is lost before the peace is made. By fostering all the arts, including dance, we will preserve what is beautiful and harmonious in our world. For in expression through the arts man moves away from the busy minutiae of his life toward the construction of forms that outlast his fleeting existence. He may find in this expression, the sources of satisfaction that may one day help him turn from destructive, to constructive use, the power and machines that a technological order produces.

Ours is today a world which is changing so rapidly that even the best informed and the most far sighted can scarcely envision what the future will be like. One thing we need to keep before us is the fact that war is temporary. We need especially to help young people, who adapt themselves so readily to the immediate conditions of the world that they begin to feel that war is a natural condition of life, remember that war must, and will, end. The great and significant contrast between World War I and World War II, is that, already people are planning for a post-war peace, for post-war readjustment, and for a better post-war society.

As we deliberately transform our economy for war, we must also deliberately turn the arts to the best possible use in furthering the cause of democracy. In this planning we must take into account the aesthetic aspects of all we build. We must use a creative attack, rather than a patch work process, in reordering our world. By leading young people into creative work in the arts, we can provide them with techniques of constructive activity. Especially in group creative work, that should be used in dance, do people have a laboratory of democracy. In

this community, in the miniature, they learn to plan and to act together. Moreover, they make up a dance, not merely from the material of movement, but to give expression to feeling, or idea. In examining our way of life, they can find both content for dance and a deeper understanding of what democracy means.

As a communicative art, dance may be used to reveal to us the essence of what we are fighting for, and to arouse us to further action in behalf of our way of life. In pursuing our own concerns, and in the busyness of life, we are likely to lose sight of the framework of society that enables us to follow those concerns in much the way we please. Faced daily with the petty and the trivial, enduring values may be obscured. It is now the obligation of artists to clarify our concepts of the American way, to bring before us, with the insight and vision that is theirs, that America for which we fight. Conviction comes, not primarily from grasping the reasonableness of a cause, but from feeling, through all our senses, in our muscles, and in the pit of the stomach, the rightness of a cause. Dance enables us to share in an experience, to emphasize with the dancer, and to believe, because we have experienced. Out of conviction comes action; and action, to preserve and to further our way of life, is essential. Modern America has fostered and shaped modern dance. Dance, in turn, impinges upon and shapes our lives.

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CHAPTER II. OUTLINE

INTRODUCTION: The need for understanding the other arts, in order to understand dance

ART AS AN OUTGROWTH OF DEMOCRACY

ART IN RELATION TO OUR LORE AND OUR LAND

STYLE IN MODERN ART AS INFLUENCED BY TECHNOLOGY

EXPERIMENTATION WITH MATERIALS AS A FACTOR IN THE DEVELOPMENT OF MODERN ART

ART AS AN EXPRESSION OF THE FUNDAMENTAL NATURE OF MAN: of his desire to order his world, of his structure, of his physiological functioning, of his gregariousness and of his creative power.

CHAPTER II

THE OTHER ARTS IN RELATION TO DANCE AND THE CULTURE

Dance, as an art, can be understood only in relation to the other arts. All art is an outgrowth of a given period; great art transcends time and place. For it is an expression of the fundamental nature of man, of his fears and conflicts, and his aspiration. The artist, molded by his immediate environment, interprets his world for us. Through his eyes we see our world anew. Because of his sensitivity, his vision and his insight, he not merely presents this world to us, but gives us a new understanding of it, and of the nature of man. Through appreciative experiences in the other arts we will increase not only our understanding of dance, but also of the world in which we live.

Teacher and students, alike, need to reach out toward music, painting, poetry, sculpture and the crafts. This is the easiest thing that anyone can do. For all art can be approached on the level of feeling. No one needs to have a grounding in aesthetics, or in the formal aspects of art, to have pleasure in it. If we will but hang a picture on the wall, or listen to the recording of a piece of music, the composition will be ours. First we will enjoy, and we will know how we feel about the painting, or the music. Later, understanding of why we feel that way, in terms of plastic form, or musical structure may come to us. Seeing and hearing are the only approaches to art in any case. There is no road to the comprehension of structure unless one has first seen and heard.

The only difficulty with courses in music, or art appreciation is that they may go too fast for the beginner. He must first of all experience—hear, and hear again, one piece of music, until he can hum a little theme; he must look, and look again, at a picture, until he can visualize it. Then, and only then, is he ready to concentrate on, or analyze structure. But first he must see and hear as the artist intended him to see and hear a thing that was created as a whole, and which is expressive, as a whole of some phase of the artist's experience. He must first see and hear, and feel the impact of the artist's work, and let analysis follow after.

The main thing is to start looking, and to look and listen with an

open mind and a willingness to make discoveries. For we know that the artist speaks to you, and to me, and to all common people. He is an artist, perhaps, because he feels limitations in communication with the people of his world, in any other way. Let us not set up barriers against his efforts. For, fortunately, he speaks a universal language which can be understood by children as well as adults, by people the world over, and by generations to come. But, if art is to be ours, first we must give it house room, be willing to give it a little space and a little time in our lives. Thus we may share another's experience and catch a glimpse of the world through another's eyes. Then, if we do this, not only will we find that we grow in understanding of art, but we will begin to see the world whole.

This chapter is written to indicate, for the teacher of dance, some of the relationships between dance and modern art; and between art and the culture which produces it. At the end of this chapter will be found references that show where paintings are hung and where inexpensive reproductions of them can be obtained. For music the reader is referred to Chapter VII. Teacher and student can begin at once to extend their experiences with the arts. The teacher needs only to start with one picture, one poem or one piece of music from this modern world, that may appeal to modern youth, and to share it with them. If he has a little enthusiasm for this painting, poem, sculpture or music, he will find that students will begin to share his interests. For enthusiasm is contagious. Sometimes from only one shared experience, students will begin to bring to the teacher something from the realm of art that has touched their feelings. Then the teacher can learn from his students. And this is as education should be; that is, the teacher, a more experienced person, acts as a guide, exploring with youth the never-ending riches of this world.

To grow in power in dance, then, we cannot look on dance alone. To find its roots we need to look at the other arts that have similarly sprung from our own country. For all the arts have been nourished by the American heritage that has brought forth modern dance. All the arts have been influenced by democracy, with its opportunity for freedom of expression, by trends in our social life, by our native lore, by the very topography of our country, and by the dynamics of our age. The characteristics of modern style have developed under the influence of industrial design. Something that we call modern is found in the style of almost all contemporary art.

Yet the art of today, like the art of centuries past, may be timeless, for it springs from mankind's common heritage, as well as out of his more immediate experience. And so we need to observe also some of the characteristics of man, that is ourselves, of course, to understand the art he creates. If, in turn, we can hear and see and feel and participate in

music, graphic arts, poetry and the crafts, we will bring more understanding to dance; and we will find that art, itself, has a deep influence on our lives, and is a pathway to the realization of our heritage.

The several arts are means of communication. Through significant form they give expression to aspects of reality. In each the artist manipulates the stubborn materials of his world to create a new entity. Painting is dance in color, dance is music in movement, poetry is tone in words, each evidence of man's power to shape his world. The arts grow, not in isolation from each other, but influenced by common trends, and by each other. This does not mean merely that the painter may use dance as a subject for a picture, nor that the dancer may choose a piece of music for accompaniment, but rather that artists are open to all the influences of their environment. Of these, other arts are likely to be the most persuasive. There is a give and take between the arts themselves, as well as between the arts and the culture out of which they grow.

Art as an Outgrowth of Democracy

In our country democracy is a prepotent factor in the growth of the arts. The democracy that has enabled dance to make of social conflict not only a possible, but an appropriate theme, has engendered equal frankness and fearlessness of expression in the other arts. This freedom to speak one's mind, to reveal what lies heaviest on one's heart, permits men with a deep-seated love of their country to courageously portray its weaknesses. Archibald MacLeish, in photograph and terse words, cries out against injustice in "Land of the Free." The same spirit prompts Anna Sokolow's dance, "Case History No. —." Caldwell and Bourke-White join this company in "You Have Seen Their Faces." Muriel Rukeyser gives poetic expression to the same conditions in "U. S. 1." John Steinbeck ventures to face squarely the shortcomings of our world, and our human weaknesses. In drama Clifford Odets has spoken out in a way that would never be tolerated under other forms of government.

Word symbols sometimes fail to convey nuances of meaning. Everyone has had the experience of grasping for words, and failing to communicate to his own satisfaction that which he wants to share with another. Verbalizing may never be an easy and adequate mode of expression for some people. The use of a different medium may be their only way to make overt the elusive impression. They come to full stature, release the power that is in them, only in some other medium, such as tone or color. William Gropper, with a few clean lines, gives us his commentary on certain aspects of our civilization in his lithograph, "Sweat Shop." Adolph Dehn, Peggy Bacon and others use the etching to make caustic comment on human frailty. Esther Junger's dance, "Scene in a Drawing Room" is similar commentary. Smugness, narrowmindedness, stiff-

necked pride are satirized by Grant Wood's painting, "Daughters of Revolution." Something similar is in Martha Graham's "American Provincials." A tight-clenched, fanatic religious fervor, that has forgotten the rhythm of living, is in this dance, too.

A product of our generation, the moving picture, is used at times as a vehicle for socially significant expression. Orson Welles' "Citizen Kane" reaches well beyond the realm of diversion. The documentary films, such as, "And So They Live," are produced with the intent of propaganda, that is, of direction change. Only in a democracy can such criticism flourish.

Although dance lends itself more readily than other arts to creative group endeavor, forces in our lives today have brought about experiment in group composition in other arts as well. The immensity of our country, its complex interrelationships and dependence on other countries, has made the individual feel inarticulate and ineffective. He comes to the point of thinking, "What I say and what I do, doesn't count." Today he is learning to make himself effective by group thinking, group planning and group action. In the group poem we find an effort on the part of artists to produce a spontaneous expression of group consciousness. In W. P. A. murals, there is a planned and organized effort to use the talent of a group for a community project. The Federal Writers Project has made clear that there is worth in the presentation of the lives of Americans through the eyes of many. Leadership, of course, is essential for such projects. It is noteworthy, however, that the book, "These Are Our Lives," does not appear to be a compilation, but is an artistic whole. Its merit lies, not in the validity of a collection of impressions, but in the expression of what our people are like. A more lively, ribald and colorful group commentary came out of the U.L.G.W.U.'s "Pins and Needles." All these attempts at group composition arise out of a growing group consciousness.

Perhaps the most outstanding example today of group creation and production is found in the studios of Walt Disney. His cartoons are made possible not only by the skilled hands of many craftsmen, carrying out the plan of a creative mind, but through group conferences in which individuals make a contribution to the plan. More than this "... each character is born in a number of minds at once," says Robert Feild.* There is no doubt but that Disney is the prime mover, the creative genius, and that the play of his imagination on any given problem is dominant. On the other hand, he is the first to give credit to his associates for their contributions and feels that the group conference is as

* Feild, Robert D., *The Art of Walt Disney*, New York: The Macmillan Co., 1942, p. 128.

essential in group creativity as it is in co-ordinating the efforts of his large staff. It is noteworthy that this modern form of expression that thus depends on group effort has arisen in our democracy.

Art in Relation to Our Lore and Our Land

At the same time there is a growth in awareness of our American heritage. The common people, the heroes of the American saga, those who outlasted the grim New England winters, the ragged, freezing, starving men of the Revolution, the determined families who trekked in covered wagons across hostile wilderness and thirsty desert, the fighters of the Civil War, and the Indian wars, the workmen who built the railroads, the pioneers of the air—all have stirred the imagination of our artists. Poets, painters and musicians find that the stirring events of our past are their birthright. They discover that they are the same flesh as our pioneers. In reaching into America for themes, artists find that inner core of self from which sincere expression comes.

Rockwell Kent, with the starkness and monumental simplicity, that belongs to the expanse of ocean and the untrammeled lands of his voyaging, and to all great art, illustrates the life of Paul Bunyan. Paul Bunyan, legendary figure, is a true native son of limitless prairie and man-dwarfing Northwest. Stephen Vincent Benet gives us an era in "John Brown's Body." He takes us inside people's lives and, at the same time, sweeps us along with the great tides of battle. Thomas Wolfe has captured all the flavor, the homeliness, the peculiar genius of our land in his voluminous books, "Look Homeward Angel," "Of Time and the River" and others. Edgar Lee Masters presents the quirks and foibles of all our little lives in his "Spoon River Anthology." The counterpart of the people of "Spoon River" can be seen in James Chapin's canvases.

With humor, with backwood's ruggedness, with searching comment these artists give us our country. Thomas Benton's lively lithograph, "Frankie and Johnny" is of the frontier. "I Got a Gal on Sourwood Mountain" is a part of the barn dancing that shakes the rafters in small communities from east to west. It is akin to the music of Stephen Foster, as full of energy as Sophie Maslow's "Americana," Jane Dudley's "Harmonica Breakdown" or the more idealized "Square Dance" of Humphrey and Weidman.

The life of a tenth of our people is skillfully, poignantly, riotously portrayed in the opera from Heyward's play, "Porgy." George Gershwin's music is as rooted in our land as is the action which it accompanies. The spirituals of the Negro, which have enriched the song of our people, have served as an inspiration for dance. Helen Tamiris uses for accompaniment such songs as "Ezekiel Saw de Wheel," "It's Me O! Lord" and

"Git on Board, Lil Chillden." She conveys in movement the faith, the pathos and the exuberance of an underprivileged people. Katharine Dunham has brought the talents of her race to creative work in modern dance. Richard Wright's "Native Son" outstrips story telling to depict with courage and understanding the outcomes of cramped and impoverished living and of the psychological drives created and unleashed by inter-racial tensions. The influence of the Negro, and our many other racial groups, on art, and their contribution to the arts, is all a part of the development that makes American art unique.

Not only the people, but the very sweep and contour of the land itself has shaped our art. Within this century the broad reaches of our land and the traits of its many communities have found spokesmen. Robert Frost, New England's poet, makes New Englanders our neighbors. Whereever we live, New England's coast is a part of our familiar scenery, thanks to Winslow Homer. Carl Sandburg spreads the prairie in moonlight, in hazy heat, snow-covered in winter, for all to share. He makes songs out of the smokestacks of factories, the work gangs on the railroad, the "el," the sins of Kalamazoo and the honky tonks in Cleveland. Thomas Benton's water color, "Lassoing Horses" brings the dry dusty air of Sandburg's prairie to our nostrils. He crowds into murals factory workers, cranes, trolley cars, blast furnaces and all the noisy machinery of modern life. Some of this noise and pressure are found in such music as John Carpenter's "Skyscrapers." Vachel Lindsay comes from the great Mid-west, and speaks for it. In his "Santa Fe Trail," of speeding automobiles, he sets forth in the rhythm of a chant the restlessness and the blatancy of a people, and the breadth of the land.

Robinson Jeffers portrays, with all the sonority, and sense of doom of a Greek tragedy, the lives of country people who live along a little strip of coast in California. Across the continent, Charles Burchfield's oil paintings take us into ugly, crowded mill towns. Georgia O'Keeffe, painting in the desert, leads us out of all drab and cramped places into eternal space and light. Doris Humphrey's dance, "Song of the West—Desert," and Grofe's "Grand Canyon Suite" stem from this same magnificence. Walt Whitman, the bard of forty-eight states, expresses the upsurge of life that is in our land, and its multiplicity. He sets before us our heritage of democracy, and the strength that is ours.

Documentary films, such as "The River" and "The Plow that Broke the Plains," are men's effort to help us to the realization of our country. The music written as accompaniment for these films is as native as the log cabin, as characteristic as the skyscraper. The pictures, the music and the comment are a part of our growing consciousness of the worth of our land and our life.

Style in Modern Art as Influenced by Technology

This outcropping of the arts is influenced not only by our way of life and by our land and our lore. Like dance, it bears in its style, the imprint of the speed and power of the age. Note how the poets use short, abrupt phrases, and the words of common, everyday communication. There is urgency, and a quick pulse in their writing.

> *"Boys yelled shifting boxes, their palms*
> *Slippery with sweat, to the belling of orders*
> *In noon's brass furnace; confusion,*
> *Collisions and cursing, the sun's anger*
> *Focused in strange phonetics . . ."* *

They use the plain talk of people,

> *"They realized from the way I swobbed my neck,*
> *More than was needed, something must be up."* **

The dynamics of the age that makes of dance something vital is in the written words, and in music as well. The clangor of cities is found in both. Dissonance that jars, that stimulates and that shocks people awake is in the work of such composers as Antheil and Harris. The documentary film capitalizes on the effect of the rhythmic reiteration of words. A few, simple words recurring with rhythmic regularity throughout a film make an indelible impression on our senses.

In painting, the artist, with a paucity of materials manipulates lines and color to make a vibrant canvas. George Grosz, who satirized the horrors, blunders and the profiteering of the last war, today brings his keen insight to the American scene. With tiny, curling lines, varied as to color and intensity, he makes New York's "Central Park" burst upon our vision, as a skyrocket bursts in air. John Marin is another water colorist who wrests from meager materials the pulse of life. The intensity of expression in his canvases seems to be in proportion to the poverty of plastic materials which he manipulates. The florid curve, and wealth of detail is gone from the graphic arts. The long period and lengthy allusion has disappeared from writing. Something akin to streamlining, something suited to our tempo has taken their place.

Style is influenced also by the smoothness, and the simplicity that characterizes industrial design. The body of an automobile is made, without decoration, along the simplest possible lines, primarily because its sec-

* Fleming, Archibald, "The Jungle," in Rodman, Selden, *A New Anthology of Modern Poetry*, New York: Random House, 1939.

** Frost, Robert, *Collected Poems of Robert Frost*, New York: Henry Holt and Company, 1930.

tions are to be stamped out by machines in mass production. In addition, its smooth curves and the streamlines of its body are planned to reduce wind resistance, and to make this motor vehicle more efficient. As our eyes become accustomed to this kind of design, we find beauty in it and begin to design furniture, dishes, clocks, telephones and a multitude of household articles with the same surface simplicity. Aeroplanes, warehouses and grain elevators have had a similar effect on our feeling for design. We move toward a function-determined form in all the arts and crafts. We find pleasing to our senses those objects whose shape is molded by the use to which they will be put.

The aeroplane of the early days looked like a crate, a sort of flying chicken coop. The change in aeroplane design has come about, not by an effort to make a machine built for flight look like a denizen of the air, but because the bird, or beetle, wing shapes are a factor in making flight practical. Thus the line of the plane, which we call beautiful, contributes directly to its efficiency. Conversely, we like the shape of objects of daily use, we find them pleasing, if they are well-suited to their function. Let us take so homely an article as a cup, for illustration. If a cup is not too wide in diameter at the top, it will not so readily spill the liquid which it is intended to hold. If its handle does not project too far, it is not so likely to be broken off. If the handle can be readily grasped, if the rim is smooth and the material not too thick, we like the cup. We say of this cup that it is pretty and attractive.

This function-determined form, that characterizes modern industrial design, has influenced style in all the arts. We see it in dance, which no longer attempts to conceal body structure by weaving sinuous patterns; in painting which manipulates the simplest of plastic materials to make a lively canvas; in sculpture, such as Brancusi's abstract "Bird in Flight," or Noguchi's "Transition"; in the poetry of E. E. Cummings, and in the work of all the moderns. Stripped of all elements that do not further the generating concept, the art of today speaks directly and vividly to the people of today. Poetry takes short cuts to communication. The graphic arts, by the use of essential though meager symbols, bring into play the imagination of the spectator. In this interaction we find the meaning of art; without this interaction, art lacks significance.

Not only is modern art influenced by industrial design. It, in turn, shapes utensils and furniture, typography and layouts, contemporary advertising, and a thousand and one articles in daily use. For the artist is a person who sees our world with new eyes. He is the true iconoclast, a breaker of old forms, but he is also a creator of new. Because of his way of disturbing our security, we tend to reject him and his work. But when he speaks a fundamental truth, in terms of materials or shapes or meaning, eventually the world is changed. Sometimes within a genera-

tion the way people look at things changes because of the work of visionaries. Impressionism literally gave color to an olive-drab world. Today, out of abstractionism, cubism and surrealism, has developed a new and beautiful interior decoration, suited to modern living. Abstract art and modern architecture, based on the function-determined form, meet fittingly and in complete harmony in that product of modern living, the broadcasting studio. This give and take between the arts, and technology and between both and the way of life of a people, characterizes a dynamic culture. Dispense with one of these, or stultify it by dictates and decrees and the whole culture is warped and crippled. A free experimentalism in art and science characterizes democracy.

Experimentation with Materials a Factor in the Development of Modern Art

The production and use of new materials in the building and construction of houses, household articles, office equipment and the like, has stimulated an interest in materials in the arts. Artists have become conscious of the fact that material, itself, is a determinant of form. In the process of creation, the artist carves out a form, or sets up new relationships between tones, or brings color and light and space into a new configuration. In turn the materials in which he works, wood, stone or clay; the instrument which he chooses, violin, woodwind or brass; the implement which he wields, brush, pen or chalk, modifies the form which emerges. The process, like all life's processes, is one of interaction.

The Bauhaus, under the leadership of Moholy-Nagy, deliberately set out to manipulate materials to find their effect on composition. His students worked with a great variety of things, such as rope, cloth and paper, that had never been thought suitable for the fine arts. They observed the vibration of a string, the working of machinery, how things looked under a microscope. With the experimental attitude that characterizes a technological civilization, they incorporated these materials and these impressions in a great variety of "constructions," and pooled their abilities in erecting buildings which could be considered collective works of art. The influence of this experiment has been far reaching in art, architecture and industrial design. It can be seen in the works of such painters as Rolph Scarlett and Werner Drewes, in the mobiles of Alexander Calder, and the space-inclosing sculpture of Henry Moore. This experimentation with material, we will see later, is a fruitful way of working in dance.

The same spirit of experimentation has led Walt Disney to use the film for the purpose to which it is best suited, namely, to make the unlikely, and the impossible, as real as life. The very fact that action on the screen seems realistic, allows him to portray the fantastic convincingly,

and to defy gravity and all the laws of nature so that we are thrilled and shocked. Donald Duck, Mickey Mouse and all the other laughter-provoking children of his imagination are in the realm of art which endures, because they delineate the significant, portray some characteristic of human nature, or jocosely show up some of the enduring conflicts of life. Out of these newest experiments in our world comes much that touches the minds and hearts of people the world over, and that will, in years to come, arouse a response in people remote from this age.

Art as an Expression of the Fundamental Nature of Man

For art, whether a reflection of the American scene, or continental culture, or the teeming life of the Orient, transcends time and place. Art is an expression which comes out of the inherent nature of man. That human nature is fundamentally the same in Burma, in Russia, in Egypt and in the Americas. At least what people have in common far outweighs their racial and national differences. One great common denominator of mankind is its ability to learn, to change and to modify that nature. Another is man's ability to organize his experiences, to create out of old materials, out of the familiar stuff of his world, something new. He constructs an entity so planned and built that it is not a sum of the parts which have gone into its making, but which is a new whole because he has ordered parts into new relationships. These creations of the artist, in movement, in tone, in clay or in color, speak to all men the world over. They span the centuries. They cross national boundaries. They give us back our world and make us see it anew.

These creations are the expression of a two-footed, two-handed, hungry, frail and vulnerable creature, living in a precarious world. As a cave dweller, occupied in a fierce struggle for existence, man gave expression to his desires by carving animal forms on the walls of his cave. Today these earliest efforts of man to be articulate still speak to us. They impress us with their understanding, with their feeling for the essential aspects of reindeer and mammoth, and with their clarity of line. Man's spirit in this early day triumphed over his own weakness; it already outlived his transitory existence.

With all the ingenuity that applied science has brought to protecting people from drought, pestilence and famine, from the rigors of climate and the ravages of disease, man is still at the mercy of the forces of nature, and is destroyed by the Frankensteins of his own creation. He finds in the plastic materials of art the means of constructing that which can survive the perils of his life. In art he has the satisfaction of creating, according to his own godlike plan, a bit of order out of his haphazard existence. Although frustrated by circumstance, through expression in art, he contrives still to satisfy those needs which are not met by

bread alone. "Life is the battle in which we all fall, yet it is never lost."* For man is able to give shape to his ideas and his aspirations so that he passes on his heritage, enriched by what he can add to it, to the next generation.

This same man is bilaterally symmetrical. What he constructs is determined in part by his own structure. He finds satisfaction in balance and symmetry in his art. The assymmetrical impresses him with its strangeness, or conveys to him a sense of excitement. He is also subject to the force of gravity. He calls those forms with a broad base, stable; he finds in them security and repose. He enjoys those movements and those forms in space which may momentarily defy the law of gravity, by which he is forever bound to earth. Thus he builds in terms of his limitations as well as of his aspiration.

He is a kinetic animal who has been dependent, for survival through long ages, on his ability to mobilize his energy for swiftness in flight, and power in fighting. He finds movement, especially when it is released with rhythmic reiteration, exhilarating. He looks for movement in the space arts, speaking, for example, of the movement forward and backward on a canvas. Out of his control of, and delight in, movement, he has created the rhythmic base of music. He translates energy release into loud and soft, in music; he paces its tempo with the varying rates of body movement; he builds a crescendo out of the rate and power with which he is able to release energy. He uses his own body as an instrument of expression in dance. This dance is not symbolic gesture, but a rhythmic beat that stirs the tides of his own body. As a spectator of dance he empathizes with the dancer, revelling in the technical skills that outstrip his own achievements in movement.

Man is also a gregarious animal who must exercise self-denial and self-control in return for the enormous gains of group living. He grows up afraid of being alone, of being neglected, unwanted, yet constantly seeking to establish his own unique personality. He strives to be like others, yet never finds complete at-oneness with the group. In the conflict between his own desires and the expectations of the social group, with its resulting sacrifice, he must somehow pay the emotional balance. One way that he can do this is by ordering the plastic materials of his world in music, poetry, or painting.

He lives behind a barrier of self, and stumbles in his efforts to communicate with others. He becomes ensnared in the words of his own fashioning. Yet he needs to say what he thinks in order to grasp what he thinks. When he cannot name his feeling, or his impression, and cannot give it a handle by which he can manipulate it for his own needs, he

* Peattie, Donald Culross, *The Road of a Naturalist*, Boston: Houghton, Mifflin Co., 1941, p. 6.

seeks other outlets. Through them he shares with others the longing, the baffled impulses that have stirred him. By working in any one of a variety of media, he grows in confidence, in security and in status. For man, at least of the Western world, is a doer. He finds his greatest satisfaction in manipulating material, money or the lives of other people. In the Occident, that man is an exception who grows to maturity in a life of contemplation. The arts are one way that he has to objectify his feelings, to resolve his conflicts, and to reconstruct his world.

Man is more than physiological organism, and gregarious creature. He is a creator—of gods, of systems of thought and civilizations. In art he molds, to his own ends, the unyielding and stubborn materials with which he works. He organizes them to transcend the trivial, the petty and the ephemeral. With them he sets up new and enduring relationships. He wrests from the fleeting preoccupation of daily living those meaningful forms which are universal in their appeal, which arouse responsive rhythms in his fellow man the world over, which outstrip the barriers of language and which solve his problem of communication.

Dance is one of the arts in which man's will and power to create, and to communicate, is manifested. No instrument, and no particular equipment is necessary for creative activity in this medium. The instrument, the body, is at hand. It should be sensitized through exploratory and manipulative experiences, and through experimentation with extending the vocabulary of movement. In these first experiences, the creative ability, innate in everyone, may be released. For movement reacts on the feeling state. In the quickened pulse and heightened sensitivity that comes with total body movement, is a growth in a sense of power, and in readiness to make a positive attack on a problem. The chief thing is to make a beginning by using the body in movement. At the same time, let teacher and students start to explore related arts, and the world about them. For dance is in education, not for the sake of dance, but for the sake of people, that they may develop their creative power, and in turn improve the quality of life.

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CHAPTER III. OUTLINE

INTRODUCTION: Dance as an evolving form: sources of information, the import, the characteristics and the accompaniment of each form are included.

DANCE OF PRIMITIVE PEOPLES

A LINK IN CRETE

DANCE IN ANCIENT GREECE

DANCE IN THE DARK AGES

DANCE IN THE MEDIEVAL PERIOD

DANCE IN THE RENAISSANCE

THE BALLET

THE DANCE OF ISADORA DUNCAN

ABSOLUTE DANCE IN GERMANY

RELATIONSHIPS BETWEEN MODERN DANCE AND ITS PREDECESSORS

CHAPTER III

OUR HERITAGE IN DANCE

A CONSIDERATION OF THE EVOLUTION OF DANCE IN THE OCCIDENT

Man, we believe, has always danced. The beginnings of dance, like the beginnings of all of man's expressive life, are shrouded in a speculative past. But, just as the beat of dancing feet resounds around the world, that same beat has pulsed through the centuries. From earliest recorded time comes evidence that man moved with his fellows in the rhythm of dance. Today, with a foot still the same in structure, he strikes the earth and rebounds again with the same invigorating rhythm. With an impulse, still the same, he releases in dance the feelings and ideas that find expression in no other activity. In this age-old release of feeling and rebuilding of power, he renews the vigor of his body and of his spirit.

Man has danced, but he has left no records of his dances. He has found symbols for recording music but no universally accepted system of notation in which a dance may be set down for all to read and reproduce. So we must turn to the written word and to the art of a period to study the dance of our predecessors. By this method, which permits selection and interpretation, each era sees the dance of any given culture through the spectacles, rosy or dark, realistic or romantic, of its own culture.

For example, truly remarkable and humorous differences exist between the interpretations of the 16th century, of the dance of classic Greece, and Isadora Duncan's 20th century interpretations. Each representative of these two different eras, beholding the same object of art, and reading the same description of festivals, interpreted this evidence in a way that was more or less pre-determined by his environment. In looking at the literature and art forms of Greek, or other civilization, which represent centuries of endeavor, he also selected, according to the taste of his time, some stage of development in its art that seemed to him truly great and representative. Similarly, today in examining our heritage in dance, we cannot present facts, so much as an interpretation of certain selected facets of those facts.

The ensuing brief sketch of our heritage in dance is no attempt to

write a history of dance through the ages. Worthy volumes have been written on that subject. Nor is it an attempt to give samples of the dancing of different eras. It is a presentation of moments in dance in which we can see new forms evolving out of the old, or at least see the link between the old and the new. For, just as a person is a child not only of his environment but also of his parents, so is dance a child of its ancestors as well as of time and place. The reader, if he likes to delve into old books full of fascinating implications of the life of other times, will reconstruct old dances in terms of his own selective ability, his own prejudices and his own vision. What he reconstructs, rather than what another envisages, will be the true picture for him. The truths that free man's spirit are, perhaps, always those in whose construction he participates.

In this chapter will be discussed dance as an activity for participants, and dance as a spectator art. The aim of this discussion is to show that dance, like all of the activities and institutions produced by human beings, is always evolving and will continue to do so. It is not today, nor at any other time, a static form to be copied, recopied and preserved. Since, to gain a concept of the dance of other ages we must read the literature and look at all the arts of the time, we will also see how the art of dance today has been influenced by the art and dance of preceding periods. Thus we look at our more remote heritage to help us understand the evolving art of modern dance.

It would be wrong to say that an unbroken line of evolution exists in dance. Like the family tree of homo sapiens, dance lineage has many branches. Out of the main trunk of primitive ritual grew folk dancing. Folk dancing went on flourishing and is co-existent today with the forms of dance that stemmed from it. Out of folk dancing grew the court dancing of the 16th century. These three forms of dance were all, in a sense, communal activity. That is, the people participated in them and received the benefits of participation. Spectators were few and merely incidental. Dancing had not become a spectator art.

At this point in the evolution of dance, mutations occurred. For the first time the teacher of dance, and the dancer as artist appeared. Dance no longer went through a slow process of growth and change, but under the impact of the creative artist gestalted into new forms, and has been doing so ever since. The first form of dance to thus emerge as a spectator art was the ballet. The ballet has had its own growth and evolution. It still holds the stage today although three other forms of dance have since emerged. Centuries after the beginnings of ballet, Isadora Duncan, revolting against its stereotyped forms brought into being a dance that was romantic in spirit. Less than a generation later saw the beginnings of

absolute dance in Germany and of modern dance in the United States.

Some of the answers to such questions as, where can we find out about each of these forms of dance, what was the import of the form, what characterized the dancing, and what was is accompaniment, follow. The relationships between modern dance and its predecessors will be indicated later. This discussion may help to clarify our concepts of modern dance, may contribute to the rhythmic and movement materials of dance, and even reveal sources for releasing creative activity.

The Dance of Primitive Peoples

In turning to the early beginnings of dance as an activity of man, we find no written records. There is, however, evidence that dance was an intrinsic part of the lives of primitive peoples. This evidence is not derived from the symbols tooled on stone, nor quilled on parchment, nor printed on paper, for, by definition, a people is called primitive who has no written language. Our knowledge of the dance of our early ancestors comes to us with distortions and imperfections similar to those of our concepts of the dances of ancient Greece. In this case, the distortion arises, not from the interpretation that our culture places on the writing and art of the period but because we are forced to judge of the dance of early primitive peoples by the primitive peoples who are today our contemporaries. Rightly, or wrongly, we make the assumption that the lives and activities of our ancestors who lived in caves, or roamed the prairie in nomadic groups, or dwelt in crude agricultural communities were not unlike the lives of tribesmen living today in Africa, the South Seas, or in our own country.

In the lives of these people dances played a large and significant role. Among certain tribes, instead of inquiring, as a man would do today as to another's business, the question one stranger would ask another was, "What do you dance?" For dance was both an expression of man's relation to man, and of man's relation with the unknown. Nineteenth century observers of the life of the American Indian have reported that dancing was related to every aspect of the daily life and thought of the Indian. In many tribes the world over a man became a member of the adult life of the tribe through dance. When he grew too old to dance he conferred his dance on a younger man, and thereby ceased to exist in the social life of the tribe. Thus dance for primitive peoples was not a diversion nor a form of entertainment, but a part of the serious business of the life of the group.

A great deal of that business was conducted in the rituals of the tribe. Our word, ritual, stems from the Greek, *dromenon,* meaning a thing done. The rituals of primitive peoples were designed to get things

done. Today, among certain tribes in Mexico, the word for dancing means literally, to work. The tribe works together in dance to get certain results. A few of these things are,—in the dark days of winter to insure the return of the sun; in the dry season to get the rain to fall; at the planting of seeds, to make sure the grain will grow tall the next year; before setting out on the hunt, or a foray into enemy territory, to carry on in such a way as to gain power over the animals of the chase, or over hostile tribesmen; and to properly induct the youth of the tribe into adult status.

Thus we see that primitive man danced for power,—power to be derived by increasing the fertility of man, beast and crops, power over other men, and power gained through imbuing youth with the customs of the tribe and by welding them through the controlling pulse of rhythm, into the life of the tribe. Less frequently he danced to report and to commemorate events. Very rarely he danced just for fun, or for social and recreational benefits.

Primitive man needed no recreation. For as he "worked" in dance he was re-created. Even the more monotonous toil of planting, harvesting, winnowing and grinding the grain, engaged the whole man and was carried on as a group activity with ensuing social satisfactions. Man had not yet gotten beyond himself in terms of evolving a way of life unsuited to the laggard body. He was continuously living, instead of working long hours of the day in order to live for the few remaining hours. His dance, to give him control over an unpredictable environment, was a part of this living.

The tested thought of a culture imbued with scientific methods is likely to find these ways of working to gain certain ends, impractical and even ridiculous. Yet the tribal group moving in the unison of dance did gain power. In a fearful world in which the terrifying unknown and the savage power of beasts, storm and fire struck at every lone and unarmored individual, group action was potent in engendering power. From heightened pulse and energized musculature, body and brain were pervaded by a sense of well-being. From the rhythmic action of bodies moving as one, the group was knit together. The collective generation and expression of emotion welded them into a whole whose strength was indubitably greater than that of any of its parts. Group rhythmic action has today the same potency over civilized man. But he has forgotten to use it wisely.

World over the great majority of dances of primitive peoples had to do with fertility. Whether the rituals centered around the trees as did those of the ancient Druids, or around planting and harvesting as did those of agricultural tribes, or whether fire was the heart of the rite, the purpose was the same, to increase fecundity. Human sacrifice occurred in many

of these rites, around the bloodless tree, or the life giving corn, or the protecting and comfort giving fire. Such sacrifice was no wanton and savage murder but a "thing done" for the good of the tribe.

If one wishes to take chances on the return of spring with its renewed life, he makes plans accordingly. Though the rites to insure this renewal of life had a thousand forms, the essence of the plan was to slay, in the prime of their lives, a man, a couple, or a group of people who, by some portent, symbolized the vitality of the tribe. Thereby the tribe itself would never decay. Sometimes an animal, such as a bull, was thus slain, and a young and vigorous beast led on in festive processional, as a sign of rebirth. As time passed, an effigy of old age in human or animal form was burned or drowned, or otherwise disposed of, and youth and strength in the form of a man, animal or effigy magically supplanted the old symbol. The people all worked, in dance, to insure the efficacy of the deed. This death and rebirth practice is dwelt on here because it reappears in dances ages later when the original meaning has been lost, but the practice has remained.

Initiation ceremonies, particularly for the boys of the tribe, were common also to practically all primitive people. Through dance, the youth, arrived at puberty, were transferred from the association of women and children and introduced to the society of men. In some tribes the initiate prepared for months ahead of time, traveling from village to village, practicing the steps of dances and banding together as time went on. They learned from older men secret rites and dances. Their strength and stamina was tested in feats of endurance, and in dances which lasted through the day and night, and sometimes through many days and nights. Through the power of dance to rouse emotion, and the unifying effect of its rhythm, these boys were bound in an enduring kinship with their own tribesmen. Dance was a lively part of the education of youth.

The pantomimic rhythmic action that was sometimes used to report events to a tribe often became crystallized in abstract dance. In the first place, a particular event may have been reported. The action was repeated again, on another occasion, as much for the thrill of reliving the emotion, as retelling the event. After many repetitions, the dance was no longer about a certain battle, a certain journey, or a certain catastrophe. Long after the participants had forgotten the particular event, they were thrilled by the emotion which stirred the original dancers to action. And this is the nature of all dance, that it reports not events and their consequences, but how the dancer feels about those happenings. The meaning that events have for people is the province of dance today as of former times. These three concerns of primitive ritual, fertility, education and commemoration will be found in the dances of more civilized peoples.

The best way, today, to find out the characteristics of the dance of tribesmen is to go to Gallup, New Mexico, in the fall for the festival there. Or to the Dells in Wisconsin in the summer time, or into the hinterland of Mexico, or to explore one's own region for the Indian ceremonials that may still exist, carrying on the ancient tribal rituals. These living documents of the dance of the past are done by civilized peoples; they are, perhaps, given a showmanship to please the audience. But anyone who has seen them will, if he is responsive to the spirit of the dance, have participated in an unforgettable and moving rite.

The mark of primitive ritualistic dances is that they are done together by the group. They are communal activity carried on by the whole tribe, or by the men of the tribe. Even when the men are the dancers to the exclusion of women, the women are often participants, too. For they sit about the dancing space, keeping time by hand clapping, drum beating or chanting. The shape of the group dance is frequently a circle. Round and round in a ring go the dancers, hour by hour and sometimes by day and by night. At times the dance is a kind of processional led by the medicine men, moving through the encampment or village. More rarely it is a mass movement of the group. Whatever the shape of the dance, the group, sustained by the hypnotic power of rhythm, carries on beyond the individual's endurance.

The quality, kind of movement and rhythm of primitive dance cannot be truthfully described in a few words. For, like dance today, it is a product of time and place. Its energy release, too, depends on the intent of the dancers. In the warmth of Hawaii, the dancer rarely moves from one spot with his soft movement which flows from toes to finger tips. His arms move with the easy languor of broad-leaved plants bending and twisting in the warm breeze. The circling of the hips is seemingly effortless. The dance of some tribes in Africa, on the other hand, has been described as wild gesticulation, with the dancers leaping and running in some mad pattern. However, a few common characteristics can be discerned.

The movement of primitive dances, in general, is simple in contour and pattern; the rhythm is intricate. The movement is close to the ground with a typical crouched position that seems to establish a relationship with the earth. The whole foot of the dancer treads the ground, as though to make solid soil respond to his beat. There is no poising on toes, and no posing of any sort. There is nothing brittle in the contour of body movement. It is strong, compact and vibrant with life. The throbbing body moves strongly and purposefully. In the syncopation that is an indubitable mark of these dances, the animated body of the dancer seems to generate a charge of energy, to release it explosively, ecstatically

on the offbeat. And, indeed, this dance is concerned with generating power.

The observer will not find a story in these dances, any more than he does in modern dance. Yet he will be moved by the same pulse that throbs in the dancers' bodies. This is expressive movement. This is abstract dance. It is an abstract form of dance, highly charged with emotion.

The spectator may have a difficult time, at first, in following the rhythms of primitive dance. He may feel that the beats are chaotic. This is never true, of course. His confusion is due to the fact that he is accustomed to the four-square rhythms of occidental music, while the rhythm of the primitive is highly developed. The instruments which accompany primitive dance the world over are the throbbing drum, the swishing rattle gourd, and the chanting, handclapping or shouting dancers. Sometimes claps, stamps or the tapping of sticks is an intrinsic part of the dance pattern. The dancer may carry some kind of rattle in hand. Or, the dance may consist largely of some pattern of tapping as in the Hawaiian hula done with two rows of dancers, kneeling and facing each other, each with a split bamboo in hand. As we have glimpses of other participant dances the world over, we will find this "Bean Porridge Hot" kind of action recurring.

A Link in Crete

The ubiquitous, the vital "work" in dance has gone on through the centuries. Recorded history gives us our next moment. The place is Crete; the time, 300 B.C. The record is inscribed on a stone found near the temple of Diktaean Zeus, that Zeus whose cult dates back to 1500 B.C.

The reiterated words of the chorus of this "Hymn of the Kouretes" give hail to Zeus. The verses call on the people to rejoice in dance and song, to leap for abundant flocks, fruits and hives.

In this dromenon, "thing done," we find nothing new. The dancers are still working, still leaping to create abundance. But the old fertility rites have become vocal. Man explains to himself, in words, what he means. The mystery of fecundity and of the renewal of life in spring is explained in terms of a god. The explanation satisfies for the time being.

Dance in Ancient Greece

Ancient Greece was an agricultural community. After the grain was harvested, round and round the circular threshing floor went the dancers, working to create good crops for next year. This circular floor was the center of a communal rite in which all participated. It was a gathering place for important, profound and festive group activities. It was an

orchestra, a place where the chorus of dancers worked for the good of the community.

As the community grew and artists emerged from the mass of celebrants, something happened to the old threshing floor. It became the circular floor of the Greek theater. No longer did all the people participate in the beneficent work of dance. Some became spectators. But the chorus, a group, for a time still danced out the old *dromena*. Later, speaking parts, one by one were introduced. From communal rite to choric dance to the art of the theatre,—this was one route of dance in Greece.

During this development of Greek drama, and apart from the growing formalization of the ancient rites in the theatre, people danced. They danced in the ecstatic rituals of Dionysus, god of tree and vine, he who was twice born, or who went "twice through the door." In these dances the death and rebirth principle seen in primitive sacrificial rites was symbolized by Dionysus. Out of the cyclic dance concerned with the death of the god and his rebirth, grew Greek tragedy and comedy. Even during these days when the individual composer and artist emerged to catalyze the slow evolution of dance, the poets who wrote the dithyrambs were still dancers. Both Aeschylus and Sophocles were known as dancers, the latter celebrated as such.

The people, with masks and phallic symbols, danced also in the processional Comus, reviling as they went. The Comus, too, sprang from fertility rites. Before it was transplanted to the theatre, like the other rites, it was a participants' activity. The people danced, too, in the great mysteries of Demeter and Eleusys and the lesser mysteries of every valley and hamlet.

This ritualistic dancing had the same import as that of tribal dance. Although animism had been supplanted by a pantheistic religion, and the old beliefs had found new, variegated forms, the people were still working for the same ends, fertility of man and beast and crops. Although life in the Greek city states had moved far from the simple ways of a stone age, in the great lycea and gymnasia dance still had an important and serious role in the training of youth for adult life. But many of the local folk customs, and with them their dances, had flowered into tragedy, or into the ribald and vaudevillian performances of the Dorian mimes. Commemorative dance, too, had undergone a metamorphosis into drama.

When we come to the question of the actual characteristics of the dances of the ancient Greeks, the quality of movement, its contour, texture and basic rhythms, we must turn to the vases and the sculpture left by centuries of Greek civilization. From these numerous stylized and idealized forms created by artists, we may choose those of the classic

period as did Isadora Duncan, to find clews as to the nature of the dance, or we may choose the archaic, as does the modern dancer. In any case, from the static form, each observer will have to reconstruct in his own imagination his own conception of the dynamic action of the dance.

Something is known of the accompaniment of the dances of the Greeks. The instruments included the omnipresent drum, inherited from as long ago as the Stone Age, and in addition, tonal instruments unknown to the childhood of the race. Among these were the Homeric harp, the flute and the pipes of Pan. Some of the music, based on the Dorian, Lydian and other modes is still extant. The evenly spaced intervals of the old modes seem to us consonant with the serenity of archaic design.

Dance in the Dark Ages

The Dark Ages, so-called because few records are left of the way of life and achievement of the people who lived then, supply us with meager records of dance. What records remain are found in the archives of the Christian church. The writings of a Jesuit priest indicate that in the years of its founding, the church encouraged the primitive dances, using them with song, in the praise of God. Meanwhile monotheism waged war on the myrmidon deities of field and stream, of grain field and vineyard, of forest, mountain and valley, and of hearth and home. Converted to Christian faith, giving it lip service, participating in the new ceremonies, people still clung to the old rituals. Perhaps they clung to the old forms for the sake of safety, taking no chances in offending the old gods who might still be virile and potent. Perhaps they participated in the old wild rites because the stimulating rhythmic action and the mystic growth of group solidarity in the beat of the dance satisfied some deep need not met by the more formalized and intellectualized practices of the church. In any case, despite edicts and bans, dance flourished.

At times the minor clergy themselves carried orgiastic dances and mimes into the very edifice of the church. These shocking celebrations were a direct survival of the Roman Kalends of January, of Janus, the two-faced, the god of doorways. Or, the Goliards, who were students, or unfrocked churchmen, desecrated the sanctities of the church with their miming and dancing that was an excoriation of church practices. Arius met the problem in the early years of the 4th century by reintroducing dance into church ritual. In so doing he was setting no precedent. The Bible mentions dancing a number of times. We may be sure that the reference to David dancing before the Ark of the Covenant is no figure of speech, but an allusion to the actual use of rhythmic movement in holy celebration, or holy worship.

Whether the dance of the period against which the church fulminated was an expression of sheer exuberance, or of mockery, or whether it was

carrying on the old traditions, it still had a great deal in common with primitive dance. One, the dance was still a participant's activity. Two, it was still a group activity. Little else can be reported of its characteristics, except to emphasize again the vitality of these old dance forms that survived all efforts to suppress them.

Dance in the Medieval Period

During medieval times there is much evidence that the dance miming of the Dark Ages found its way into more organized forms of drama such as the mystery and miracle plays. Dance itself went on in the form of folk dancing that is similar to what we can observe among the peasantry of European nations today. Folk dance forms persist in Europe where the agricultural communities in which they developed, have persisted. Folk, like tribal dance, is a communal activity in which all the group, both young and old participate. Small youngsters, too young to join in the dancing of their elders watch the festivities. Without the need of direct tuition they learn the dances and carry on the tradition.

Yet even the folk forms are not static. Travelers bring the dances of other countries home. Today in Sweden we find a "Pas d'Espan" and certain steps like the polka and the clog are found in every country. It is hard to say whether "Mallebrok" is Danish in origin or whether it was brought to England by British soldiers who had been campaigning in Brittany during the Crusades. In the United States, the "Kentucky Running Set" and the square dances are modified forms of English country dances. Today, throughout our country, sophisticated people participate in, and modify, the dances of the folk of every nation.

Although the meaning of the dances of the folk has long been forgotten by the people who dance them, their import was originally clearly similar to that of the dances of primitive ritual. Frazer's "Golden Bough" presents a great deal of evidence that, in the folk dances and customs, survives the magic that had intent to increase the fertility of man and beast and crops.

The death and rebirth practices found in the human and animal sacrifices of primitive peoples, and in the rites of Dionysus, also activated the folk forms. In England, where tree worship was once prevalent, the new life was still brought in on the first of May as a live tree about which the people danced. Today the tree is a pole, but once it was green, young life. Puritanism, railing against pleasure, tells the story. Phillip Stubbes, writing in 1583, describes with manifest disgust how they used to bring in the May-pole in the days of good Queen Bess.

In other countries, as well as England, the fructifying spirit of vegetation was also symbolized by the May-pole. In parts of Russia and of France there may be found the May-pole, gaily decorated, the selected

queen and the dancing. In Sweden, and in parts of Germany, the Maypole, called "majstång," or "maie" is erected and decorated for the midsummer eve celebration.

Nor has the mock slaying disappeared. England's sword dances conclude with the dancers forming a "rose" or "knot" with interlocked swords, dropping it over the head of the "fool," and drawing the swords in a mock beheading. Whereupon the "doctor" rushes in. He revives, or restores the patient. So that in the Sword dance we see a survival of the death and rebirth custom so common to primitive ritual.

Neither have the fire rituals disappeared. In parts of Belgium, France, Switzerland, Germany and the Austrian Tyrol, fires are kindled on the first Sunday in Lent. The whole village dances around the fires. In some districts it is believed that the livelier the dance, the better the crops will be the next year. In other places, as the flames die down, the young people leap over the burning embers with the belief that the higher they can leap, the higher will grow the grain. It is a long distance in time from the "Zeus leap" of Crete. But the dancers still work for a good harvest.

In some countries, for example Germany, the fires are built on Easter eve near the church. From the fire is lit the Easter candle which is used to rekindle all the lights of the church. In these festivals connected with the church, a Judas is sometimes burned in the bonfire. Similarly in Scotland the Beltane fires are lighted on the first of May. A person is selected by some ceremonial procedure to be the "sacrifice" to Baal, who will make the year productive. In the folk custom the people then make a pretense of putting the victim into the fire, or they force him to leap three times through it. These, and hundreds of other examples of the link between the folk dance and primitive ritual, can be found in the "Golden Bough."

Folk dancing long ago lost for most people its ritualistic significance. But people continued to participate in it because it was a good thing to do. In the dance they forgot their cares; they found joy in the rhythmic swing of movement; they grew in kinship with their fellows. Thus the dance of the Occident became, for the first time in its long history, social and recreational in nature.

Everyone can see for himself what characterizes the form and the accompaniment of folk dancing. These characteristics are mentioned here because the teacher, in aiding inexperienced students in developing a concept of form may have recourse to the familiar form of the folk in order to lead them to creating the new concept. The folk dance is patterned in space, like tribal dance, in a circle or in a kind of processional that is seen in the longways dances. Locomotor movement that is lusty and vigorous is typical of the folk. In style this movement is simple and

forthright with no affectation of pointed toe, or poses with the arms. Again, however, environment influences the quality of movement of the dance. In the southern countries, and especially Spain, the dances involve more body and arm movement with, at times, a fiery pulse, and at times, a languid movement.

Some of the patterns in every country make use of the tapping and clapping that are found in the Hawaiian hula and other primitive dances. The Swedish "Klapp Dans," the Danish "Dance of Greeting," the English Morris dances and Irish clogs and many of the Spanish dances use such rhythmic accentuation as an intrinsic part of the dance. The dances, on the whole, are characterized by simplicity and vigor of movement.

The accompaniment of the folk dances, before the development of musical instruments as we know them today, was provided by the pipe and tabor. As soon, however, as other instruments were evolved, they were used to augment these more primitive ones. The fiddle, the accordion and other instruments readily transported from place to place, were, and are, the popular instruments to accompany folk dancing. The tunes, as were those of the court dances which grew out of the folk, were sometimes written for dance, sometimes for song, or were used interchangeably for either.

The Dance in the Renaissance

Our evidence of the dance of the Renaissance is a thousandfold greater than that of preceding periods. Not only have the dances of the period been described in many books, but in some they have been analyzed step by step. The predominant form in this period was court dancing. From Spain, France, Italy, Germany and England come records that show the development of dance in the courts. The records also indicate that court dancing stemmed from the folk and was a modified version of the latter. Court dancing, like primitive and folk dancing was still an activity for groups of people to participate in. But no longer did the dancers work for the community. Like the folk, who have forgotten the meaning of their dances, the nobles danced for pleasure.

Yet dance was still functional in one way that it functioned in primitive life, and in the life of Greece. For instruction in dancing was considered essential in the education of a gentleman. The earliest known teacher of dance who has left a record of his work was Guglielmo Ebreo, William, the Jew, who taught the noble youth in the house of Lorenzo, the Magnificent. In the latter half of the 15th century he wrote a treatise on dancing. Like others attached to the court, he despised the dances of the peasants, forgetting that much of his materials for dance was gleaned from them.

"The art of dancing," according to Guglielmo, "is for generous hearts

that love it, and for gentle spirits that have a heaven-sent inclination for it rather than accidental disposition, a most amicable matter, entirely different from, and mortally inimical to, the vicious and artless common people who frequently, with corrupt spirits and depraved minds, turn it from a liberal art and virtuous science, into a vile and adulterous affair, and who, more often in their dishonest concupiscence under the guise of modesty, make the dance a procuress, through whom they are able to arrive stealthily at the satisfaction of their desires." *

Despite Guglielmo's attitude, the dances of the peasants were the basis of the dances of the courtiers. The Gavotte, for example, still danced today, was introduced into Paris in the 16th century when it was common for natives of the various provinces to amuse royal circles by performing for them in national costume. Danced by the Gavots from the province of Gap in the Upper Alps, it proved so popular that it became a part of the repertoire of the court. The Bourree, a clog type of dance whose steps, perhaps, originated from the tramping of grapes in wine making, was introduced from Auvergne under Catherine de Medici and became popular for a time. Likewise the merry Rigaudon came to court from the country.

Not only did the dances come from country to court, but like folk dancing, they passed from one country to another. The Sarabande, the slowest of all the stately dances of the French court, was Spanish in origin. In his "Treatise Against Public Amusements," written in the 16th century Father Mariana says, "Amongst other inventions there has appeared during late years a dance and song so lascivious in its words, so ugly in its movements that it is enough to inflame even very modest people." ** Nevertheless the Sarabande was the royal dance par excellence in France. Cardinal Richelieu is supposed to have danced it before Anne of Austria.

The Allemande, as its name signifies, originated in Germany and traveled thence to France and to England. Thomas Morley wrote of it, "The Alman is a more heavy dance, fitlie representing the nature of the people whose name it carrieth, so that no extraordinarie motions are used in the dauncing of it." †

To England also came the Courante, a running dance; the Pavane, out of Spain; and the Galliard, which was commonly danced immediately after the slow and stately measures of the "peacock" dance. Shakespeare makes occasional reference to the dance of the period. A line in "Twelfth Night" indicates that these dances were so popular that the crowd at

* Kinkeldy, Otto, *A Jewish Dancing Master of the Renaissance* (Guglielmo Ebreo). Reprinted from the A. S. Freidus Memorial Volume. New York, 1929, p. 8.

** Scholes, Percy A., *The Oxford Companion to Music.* Oxford University Press, 1938.

† Horst, Louis, *Pre-Classic Dance Forms.* New York: Dance Observer, 1939, p. 35.

the Stratford theater would know that a Courante was faster than a Galliard. "Why dost thou not go to church in a Galliarde and come home in a Courante?" asks Sir Toby. In "Henry Fifth" Bourbon says,

"They bid us to the English dancing schools
And teach lavoltas high and swift corantos,
Saying our grace is only in our heels,
And that we are most lofty runaways."

Description of the dance steps, of the proprieties that went with the dances and of the accompaniment may all be found in detail, in Thoinot Arbeau's "Orchesography," published first in 1588.

The dances mentioned here, and in addition, the Minuet and Passacaglia, were all danced by royalty and courtiers. They were performed not as spectacles, but for the enjoyment of the participants. Both Louis the 13th, and the 14th, were noted dancers as was Henry the 8th of England.

For the characteristics and accompaniment of the individual dances, the reader is referred to Louis Horst's "Pre-Classic Dance Forms." In general it may be noted that these dances of the court were patterned in space like the round and longways dances of the peasant's from which they evolved. Likewise all were characterized by simplicity of step. As to style, however, they were markedly different from the vigorous and sturdy dances of the folk. Wigs, and long, full skirts, and the airs and graces of courtiers transformed the folk dance into stately and dignified measures. Leaping high, to make the grain grow tall, or for sheer exuberance, is gone. Except for the Galliard in which a knight might show his skill in the "sinkapace," the dancers trod smoothly and lightly with much pointing of the toe and many deep reverences, or bows. In fact, many of the dances resembled nothing more than a dignified promenade.

The instruments used for accompaniment included the pipe and tabor whose flourishes kept the beat for folk dancing. Hautboys, sackbuts, lutes, violas and several varieties of flute were also used. As those young instruments, the spinnet and the clavichord came into use, their tinkling notes served, too, as accompaniment for dance. The music for the dances was written for dance, or for song, or for either. In "Paduanes et Gaillardes," published in 1606 by Balthazar Tritsch, appear twenty galliards written for a vocal quartet to sing as accompaniment for dance. Troubadours, jongleurs or minstrels may well have sung these songs as the lords and ladies of the courts danced. Not only the Pavane and the Galliard, but all of the other dances of the period were, at times, accompanied by singing instead of instrumental music. These dance-song tunes were the popular music of the day. That they were played and sung over and over, as

popular music is today, is indicated by a comment made by the Chevalier de Grammont in the reign of Louis 13th. He says of the music of the Sarabande, "It either delighted or annoyed people, the guitarists twanging it on their instruments until it was almost unbearable." *

The dances, popular as they were, were danced over and over again. Out of the monotony of a tune oft repeated and the ingenuity of a composer, was born the musical form of theme and variations. The Passacaglia, or Chaconne, was such a theme with variations. Another music form also grew, in these days that saw the beginnings of concert music, out of dance accompaniment. The Pavane, its ensuing Galliard, and the slow Sarabande were strung together to form the suite. Out of the suite evolved the sonata with its slow and quick movements in the same sequence. Even today the Minuet persists in the idealized music of the symphony.

Composers of the day wrote the music for the dances. In England, John Bull, Orlando Gibbons, William Byrde and Henry Purcell were among the familiar names of the composers. In France, Jean Baptiste Lully, Jean Baptiste Loeillet, François Couperin and Jean Philippe Rameau were among the noted musicians, and, in Italy, Girolamo Frescobaldi. This period saw the beginning of the divergent development of music and of dance as art forms. Yet, up to the present generation, dance has used the music of great composers for accompaniment, even though their compositions had grown into idealized forms far removed from the rhythms of dance.

The Ballet

No dance form is suddenly supplanted by another and thereupon ceases to exist. Even when the creative teacher and the dance artist appear to break the old gradual evolution of dance by creating new forms, their inventions are based, at first, on those that are current. While court dance, a participant's activity, was enjoying great favor, dance as a spectator art emerged. The two were contemporaneous for many generations, just as various forms of dance are co-existent today. The early ballets were really great spectacles combining pageantry, speeches and dancing. The dancing was not dissimilar from the social dances of the court, in which the ballets were performed.

The earliest of these spectacles about which one can speak with any exactitude, was the Ballet Comique de la Reine. Henry the 3d, like his predecessors had traveled to the court of Milan. There he had been impressed by the balletto, the spectacles and the masquerades. He brought home Catherine de Medici as his wife. In 1581 she commanded a superspectacle, the famous Ballet Comique de la Reine.

* Ibid.

Because of the interest of the period in classic Greece, this spectacle, like others that followed it, was supposedly based on the principles of Greek tragedy. The subject was "Circe." The men's costumes were reproductions of the costumes of Roman generals, complete with casques and waving plumes. The ladies wore long skirts, panniers, wigs and jewels. All wore masks and gloves. The scenery was elaborate, operated by mechanisms that were developed as toys long before their principles were applied to industrial uses. Although the dancing in the spectacle was far removed from what we think of today as ballet, all staged dances were known at that time as ballets. An idea of the costuming and style of these court dances, as they were incorporated in theatrical form, may be obtained from Lambranzi's "New and Curious School of Theatrical Dancing," published originally in 1716. The book consists of plates, and excerpts from the music for the dances.

Kings and queens, took leading roles in the spectacles which were performed for the entertainment of the court. It was not until the last quarter of the 17th century that the ballet became professionalized in the sense that performances were open to the public with admission charged.

The long and fascinating history of the ballet cannot be written here. Fortunately the work of its many masters and brilliant dancers are recorded in many books. It should be noted that the ballet, for all its system of techniques and traditions has been, and is, today, an evolving art. One of the early ballet masters, Beauchamp, set forth "laws" for the ballet, to crystallize it into what he believed to be the only classic, the only beautiful and the only right form. The history of the ballet has been a continuous protest against, and a continuous breaking of, these laws to set up others to make the form beautiful and right in terms of each artist's vision.

Although to us the "tu tu" is the costume that typifies the ballet, it is the product of generations of innovation in costuming. Camargo, early in the 18th century, shortened the skirt to a little above the ankle and caused a schism in the ranks of the balletomanes. Some cried heresy; others, enthusiastic followers, sought evidence from the church itself to show that such a length was only common Christianity. It was not until half a century later that Noverre, the romantic revolutionary of his time, protested against the masked face. He believed that dance should be so expressive that it would not even be necessary to look at a program note to see what a piece was about. He insisted that the dancer should study sentiments, artless graces and expression. In his "Letters" he wrote that dancing should be a faithful likeness of nature.

Dance, as a spectator art, is, for the first time, to be something more, or less, than a spectacle. It is to return to nature, to be a little more like

its early progenitor, motivated by some inner urge. From this time on, this theme of returning to nature and making movement expressive will occur again and again in the development of dance. Fokine will admire Isadora Duncan, the great exponent of naturalism. "Is not art the development of nature to its highest forms?" * he will ask. Yet in his art of the ballet, he will produce something antipodal to the art of Isadora. Nature might seem to exist in a fairly stable form through the ages. To the aristocracy of France, however, it was something quite different than it is to the trapper in an American wilderness. The dances choreographed by Noverre would, as representations of nature, appear extremely droll and very far removed from naturalism to 20th century America.

As costumes were made less concealing, as positions of the arms and legs were stylized, or as a dancer contributed higher leaps or took any liberty whatsoever with the accepted routines, there was always loud protest. Reactionaries cling to the known form. They feel safer with it because it has been branded right. They feel more comfortable with it because it requires no effort to grasp its import, nor any necessity of making an effort to revise their views. But youth are not born patterned by the web of culture and so they do not necessarily perpetuate the old forms. Teachers, who by virtue of their profession of inducting youth into the culture, are often the stoutest reactionaries, may strive to put the rubber stamp of bourgeois custom on young people. But all of the latter do not conform. Some few are able to add a new strand to the web, or to reweave a small portion.

Ballet, like all the arts, has grown under the influence of such nonconformists. Leaders of the Russian ballet transformed it from sheer, abstract pattern and design, performed in characteristic style, with technical perfectionism, to the more fiery ballet d'action. Fokine, disillusioned by "the unnaturalness, the lack of justification, the psychological untruth of the ballet," set out to root his creations in "the truth of life." ** The growing American ballet today has the vigor of youth. Yet, whether of the late 19th, or the early 20th century, in Russia, or France or America, the ballet remains a construction built on a combination of codified techniques.

When we look for the purpose of ballet, as we have for the intent of the dance forms which preceded it, we find different statements of that intent. Originally it was a form of entertainment, or amusement, a diversion and a way of making time pass pleasantly. When elaborate scenery, dances that were fundamentally like social dances and some acrobatic stunts were combined in a spectacle, ballet belonged to the amusement world.

* Martin, John, New York Sunday Times, Drama Section, Nov. 15, 1931.
** Ibid.

As it began to use movement for expressive purpose, no matter how unrelated were the quaint, rigid steps and figures made by the dancers to the intent expressed in the program notes, ballet emerged as an art form. Throughout its development the content of ballet has been largely fairy stories and legends. The ballet of our times tells a pretty story through the medium of beautiful, highly abstract movement built into a clear design. Dance, however, has no vocabulary to speak of a specific time, place or character. So the story is printed in the program and the audience obligingly accepts the convention that the dance is relating that story. They willingly make an effort to find the story in dance. The ballet does not become, thereby an expressive form. If the choreographers were to seek the essential meaning of the legends that they use as a frame for dance, and all the legends that persist do so as symbols of deep-rooted needs and aspirations of human beings, the abstract movement of dance could be used to communicate to the audience the "abstracted" meaning of the story. But ballet has never used movement in this way.

It has, however, enabled audiences to escape from the inanities and the monotony of their lives. The spectator, no longer playing at his work, or working out his beliefs in dance, as did the savage, unlike him, knows boredom. He seeks to compensate for the shortcomings of his way of life by moving for a time into a dream world. The ballet supplies us with the fantasies of childhood.

If we recall the beginnings of ballet it will be easy to see that the sources of both its form and content have left their influence even today. The form grew out of the posing and preciousness of the courts of Renaissance Europe. The Renaissance turned to Greece and Rome for its inspiration. Classic myths and legend were the subject matter that readily presented themselves as the content of the ballet-masque. Moreover, to find subject matter remote from the realities of their own lives and times was in keeping with the spirit of the pleasure loving nobility. Today, despite the "revolutions" in ballet, despite the influence in the last generation of contemporary dance forms upon it, the ballet is distinctly a product of the artificialities of a social class which lavished their time on entertainment.

The shape in space of the ballet is far removed from the simple pattern of the folk. Yet it does not have spatial depth but is patterned with the formality of the beautiful allées and the formal gardens of France. The quality of the movement, well-suited to this formal design, and to the fairyland unfolded in its fables, is ethereal. The dancer spurns the earth; his movement strives for escape from earth. Although he cannot quite ignore the law of gravity, he can give the audience the thrill of seeming triumph over the forces binding them to the earth. He cannot transform his human body from a heavy jointed affair of muscle and bone into that of a spritely elf, but he can give the illusion of lightness and of the loss

of mundane qualities. And so, although the movement of the dance is not an expression of the fairy story of the program note, it is consonant with it, in quality and style.

Starting with Jean Baptiste Lully, or his unknown predecessors, accompaniment for ballet has been written by composers of every generation. As the symphonic form took shape, symphonies were written for ballets. This does not mean that a dance was composed, and then the music written for it, but, on the contrary, the steps that comprise ballet technique were arranged to fit the music after it was written. Sometimes the ballet master, who had a "new" story to tell in dance, got the collaboration of a composer who wrote the music. After the latter was composed, the ballet was choreographed. Many times choreographers turned to the compositions of Beethoven, Brahms, Chopin and others for accompaniment. Whatever music was used, the precise and brilliant techniques which are the medium of the ballet were brought into a pattern that was always a quite exact rhythmic representation of the music.

For its stage sets and costumes, ballet has drawn on the great artists and designers of every age. Every ballet has been a brilliant combination of movement, music and decor. Oftentimes the swift movement of the dance has been dwarfed by the colorful and gorgeous costumes and stage sets. Or movement has been lost against, rather than enhanced by, the vigor and brilliance of the design of the backdrop. Seldom has music, movement and decor been knit into a unified expression of feeling or idea.

The Dance of Isadora Duncan

Although there have been many "revolutionaries" in ballet, Isadora Duncan was the first person to really revolt against its extreme formalism. Isadora, child of the United States, was a great individualist and a great artist. A true romantic, she dedicated her life to self-expression. Fortunately she was able to write of her art, so that we can turn to her own exposition of her work to understand it.

It is surprising but true that her 19th century words are reminiscent of what Beauchamp said over two hundred years previously. "To seek in nature the most beautiful forms and to discover the movement which expresses the soul of those forms, that is the task of the dancer. Like the sculptor, with whom he has so much in common, the dancer should draw his inspiration from nature alone." * Unlike Beauchamp, or the other innovators in the ballet, she did actually abandon this system of techniques to use living, flowing, undulating movements.

She turned to the art of Greece, as the dancers of the Renaissance had

* Duncan, Isadora, *The Art of the Dance,* Cheney, Sheldon, ed. New York: Theatre Arts, Inc., 1928, p. 102.

done. She learned from the figures on the vases, she said, how to study nature. When her movements recalled gestures seen on these works of art, she felt it was only because they, likewise, were taken from a great natural source. Abandoning the conventional costume of the ballet, she danced barefooted and in flowing tunics. The artists of the Golden Age of Greece would probably have found the dances of the early ballet and those of Isadora equally foreign to them.

Though charged with imitating the Greeks, this was not her intent at all. "The dance, to be art for us, must be born out of ourselves, out of the emotions of the life of our times, just as the old dances were born out of the life and emotions of the ancient Greeks." * Her purpose, like that of all romantics, was to give a highly personalized expression to feeling or idea. Such expression is far removed from the communal expression of primitive dance. It becomes great only in terms of the greatness of the individual performer.

The style of her dancing was commonly designated "natural." " 'Natural' dancing," she says, "should mean only that the dance never goes against nature, not that anything is left to chance." ** From a glance at the Walkowitz' drawings of Isadora in action it is easy to discern a contour of movement that may be called typical. The long curve of the body, created by the lifted chest with the head thrown back, and the sentimental curve of elbow and knee are always present. In abandoning the familiar, set techniques of the ballet, she was charged with having no technique, and no design in her dancing. According to her own theory, however, there was always design in her dances, just as there is in nature. The judgment of her successors is that her dance, with its continuous flow of movement, and its dependence on personal inspiration, and personal genius, was lacking in strong structural elements.

Feeling or idea must be structured in the medium if it is to convey a lasting impression. The very reason that this one-woman revolt has not created a school or a tradition which might still flourish today is because it created no form.

For accompaniment, Isadora turned to the works of the great composers. She was charged with setting out to interpret music. Again she speaks for herself. "The great geniuses of music alone have had rhythm in their work. That is why I have danced to the rhythms of Bach and Gluck, of Beethoven and Chopin, of Schubert and Wagner, because practically they alone have understood and have expressed the rhythm of the human body.... Certainly it is an offense artistically to dance such music, but I have done it of necessity, because this music is awakening the

* Ibid., p. 139.
** Ibid., p. 79.

dance that was dead, awakening rhythm." * Her successors in Germany, and in the United States, escaped this necessity.

Absolute Dance in Germany

One more development in the evolution of dance will be discussed here. The dance that emerged in post-war Germany was a branch from the main trunk of the tree of dance that seems already to be dying. Yet it, too, has influenced modern dance. At its height it was proclaimed as absolute dance. Stripped of the pageantry of costumes, lights and stage sets, freed of literary coils, no longer depending for its sequential form on music, it was dance coming into its own as a medium of expression. Aside from the functional dance of primitive man, here was the first effort to speak directly through movement. Mary Wigman, the great exponent of the German school of dance, says that she dipped into primal sources to speak, as did primitive man, with his body.

The absolute dance of Germany was an expression of an angry kind of romanticism. Like the writers classed as realists, the dancers of the German school, on the whole, concerned themselves with the dark side of human nature. Turmoil, bitterness and striving took the place of Isadora's sweetness and light. Out of the sacrifices of a war-torn people, and out of the repressions of a half-starved nation grew a dance that was to give expression to suppressed longing, and to be a kind of public psychotherapy. Wigman said that young people should dance to throw off the neuroses of our hectic modern world.

In this school of dance a new structure was created, one in which space was used as a plastic medium in a way comparable to that of the architect. These dances carved meaning out of space as much as they conveyed meaning through movement. A new grouping was in evidence, too, supplanting the long familiar lace-like designs of the ballet. All movement was given weight in space by the massing of human figures.

This movement had a characteristic contour and texture, too. To the admirer of the dainty precisions of the ballet, or the grace of Isadora, it was heavy and ugly. The whole foot striking the floor, the broad base lowering the body toward earth, the diagonal slope of the body backward with knees bent and hips thrust forward, all these offended people conditioned to the contour of the arabesque or the long curve of Isadora's movement. The dance had unfortunate mannerisms, too. The stamped foot and the clenched fist became too insistent. "Throwing off neuroses" became a tense business for the audience as well as for the dancer. At other times the dance lost its vitality as the dancers' bodies relaxed in a drooping curve.

For the first time in the history of dance as a spectator art, dance was

* Ibid., p. 95.

no longer fashioned in time to the pre-designed rhythms and sequential form of music. Wigman dared to build her movement phrase to suit the compulsion of her idea and the rhythms of total body movement. A simple piano or percussion accompaniment was then devised to suit the rhythms of the dance. Sometimes the drums supplied the only accompaniment. This was so novel that most people found it barbaric and dubbed the whole form a retreat to savagery. At times, however, the percussion accompaniment was used with subtlety to fortify the meaning of dance. Again the drum beat, like the clenched fist and the stamped foot, succeeeded only in giving a sense of agonizing effort on the part of the dancers that ended only in conveying a feeling of effort to the audience. All of this effort has been of little avail. In a state committed to total war, with all the arts in the service of the state, the dance of Germany, along with the other arts, is lost to the world.

Relationships between Modern Dance and Its Predecessors

Manifold relationships, created by various forces, exist between modern dance and its predecessors. These relationships are due in part to the fact that man's need for expression has remained fundamentally the same through the ages, and that his instrument for expression has also remained unchanged. Other relationships arise as a result of the spirit of inquiry and experimentation that characterize the age in which we live.

Dancers today, following the lead of artists in other fields, have rediscovered their heritage in the arts. They have turned to the forms of the past, not to ape or reproduce the work of other peoples but to experiment with the modes of expression that others have used. Because the dancer today uses his medium for expressive purposes, he has found it worth while to study the characteristics of other expressive forms. Musicians, as well as the painters, sculptors and dancers, have similarly observed, and made use of, the materials of their predecessors. So that the dancer, trying to capture the spirit, or style of another period in his modern idiom, will find music to use for accompaniment that has grown out of similar research. This link that exists between modern dance forms and the dance of the past, is the result of the dancer's purpose, and his conscious effort to expand and extend his means of expression.

Another kind of relationship exists with the older forms that comes out of the work of the dance artist, or artist teacher. One example is the liberating influence of the revolutionary Isadora. Another is the leadership of Louis Horst who has sought out, and used, earlier forms of expression as a means of stimulating students to do creative work in modern dance. Sometimes, one, and occasionally both of these types of

relationship will be seen as we glance again at each of the periods that we have touched upon.

Modern dance has more in common with the primitive than with any of its other predecessors. Like the dance of primitive man, it is characterized by group action in which the group is a vital part of the dance. It, also, is expressive, abstract dance. It is not abstract in the sense that the dances of the Rockettes of the Music Hall are abstract, with their machine-like precision of design that is done only for display. Because, like primitive dance, modern dance has purpose.

Modern dance has turned to the development of rhythm so that in its time patterns is found some of the intricacy of primitive rhythm. It is of the earth, too, and acknowledges the body as an instrument of sinew and bone, with no attempt to transform it into something which it can never be. Modern dance has much in common with the dance of primitive peoples. Yet when we speak of primitivism in modern dance, or art, we mean none of the characteristics just mentioned.

Primitivism in art and dance is a way of looking at things. When a person can forget his preconceived ideas of the world of form and movement, and his conditioning as to what art, or dance, should be, and see with the eyes of a child and move with the artlessness of one untrained in any system of techniques, his work has characteristics of the primitive. If the dancer can find a simplicity of movement, a childlike kind of inarticulateness, something fresh and original will be his. Such primitivism has nothing to do with going native, but with seeing anew. It does not represent sentimental reversion, but a casting off of stereotyped forms to find a new, more direct way of saying a new thing. To succeed with a primitive quality of movement, that movement must be informed, as is primitive man's, by intent.

Primitivism is in art and dance today, because the artists of our time have seen the art of primitive people not as something crude and outlandish, but as a direct and forceful means of communication through the simplest of symbols. In the serene "Heads" of Jawlensky we see the very counterpart of the assymmetrical, palely-colored Alaskan Indian masks. The paintings of the American Primitives, such as John Kane, and the French Rousseau, illustrate the childlike quality that has come into modern art through the influence of less sophisticated peoples.

In dance, Graham's "Primitive Mysteries" is in the class of all great primitives. Harsh and ugly have been some of the words applied to this dance. Yet this "Hymn to the Virgin," "Crucifixus," and "Hosanna" achieve greatness not merely because of the concepts which have universal appeal, but because, through the starkness of the moving figures in the dance, and the naïve quality of movement, the essence of the idea is distilled.

Her more recent "El Penitente" also takes one into the world of ritual both in subject matter and in form. This relationship is made clear in the program note: "The Penitentes are a sect that believe in purification from sin through severe penance. Even today, in both Old and New Mexico, they practice their ancient rites, including the crucifixion. The dance bears no factual relationship to these practices, but is done rather as a story told after the manner of the old minstrels. The three figures enter, assume their characters and perform as a group of players acting in a Mystery Play. The action is divided by a return to the entrance theme. The Festival Dance at the end is a version of a popular dance of celebration with no ritualistic content as in the preceding scenes." Here we read about "story" and "acting in a play," yet this dance is communication through the medium of movement. The story lives, not in the words of the program note, nor in poses of the dancers, but in a "divine awkwardness" of movement woven into a design, that is startlingly new, yet in a way is old, as the hills are old.

Modern dance is thus linked with the primitive in two ways. Both forms are vital, functional and expressive. In addition, modern dance has deliberately incorporated in the texture and design of its movement, something of the directness and simplicity of the primitive mode of expression.

Just as contemporary dancers have made a study of primitive art and have thereby woven something of the primitive into the fabric of modern dance, so have they observed and learned from the art of Greece. Isadora Duncan, before them, did something similar. Impelled by her own taste and the ideas of beauty of her generation, she turned to the art of the classic period of Greece and gave expression, as she felt the Greeks had done, to the life and emotions of her time. The dancer today, guided by the same directive forces, looks at the pottery and sculpture of archaic Greece. He sees something quite different than Isadora saw. Nor does he seek to copy the potential movements of the dancing figures on vase and pediment. Instead he studies the archaic forms to find their characteristic contour and style. He then incorporates these aspects of form in a dance that is archaic in structure and feeling.

The archaic shows an extreme concern with design and a delight in structure for the sake of design. Although some have found in it a distasteful rigidity, and thought of it as a stage of art that preceded the flowering of the classic, the judgment of people today does not thus disparage the archaic. A constraint of the free flow of movement into more formalized patterns is the heritage that modern dance has gained from the study of the archaicism of Greece.

Some of our contemporary musicians, in comparable fashion, have found worth while experimentation with the simplicity and openness of

the modes of the ancient Greeks. Satie's "Gnossiennes" and "Gymnopoedes" are examples of such experimentation. Students of modern dance find, in these contemporary works, suitable accompaniment when they wish to experiment with the feeling and design of the archaic.

Folk dancing, a participant's activity, with its simple forms and unstylized movements, has had no influence on modern dance. But in the dancer's scrutiny of the art of the past, he has become interested in the art of the period when folk dancing flourished. His interest has been held by the forcefulness for expressive purpose of the style of the art of the Middle Ages. He has made, to some extent, the strange distortions of the figures of tapestry, stained glass and carved stone, and the muscular tensions sensed in the twisted and elongated figures, a part of the dissonant movement of modern dance. Just as the medieval artist distorted the human figure to express the inner struggle of man, so the dancer distorts the movement of daily life to make it convey meanings which transcend the commonplaces of daily conversation.

The artificialities and elegance of the court dances of the Renaissance are far removed from the vitality of the art of modern dance. A link, however, has been created between the two forms by the muscian and teacher, Louis Horst. Under his leadership, students of dance make their first efforts at composition with the music forms which were written for the court dances. These serve well as a basis for composition because they usually are simple two-part forms written for dance, and because this music is less swayed by emotion than the later forms. With them his students have the experience of composing to music with strict attention to the structure of dance. In addition, they compose also with music written in a modern idiom but based on the tempo, meter and feeling of the old forms. Satie, Prokofieff and Bartok are among the many whose compositions provide such accompaniment for modern dance.

Modern dance has been influenced perhaps less by ballet than by any of the other forms. However, the conciseness of the movement of modern dance may be due to the fact that many of its exponents have had some training in ballet. Like ballet it has clear design. Except in so far as all dance has rhythm, and some structure in time and space, modern dance has little else in common with the ballet.

Isadora Duncan's romantic revolt against the stereotyped forms of the ballet paved the way for modern dance. Her courage in casting off the time-honored forms, and in informing all her movements with feeling, liberated her successors for free experimentation. Dance, like the other arts had become a museum piece, far removed from its functional role in the life of people. Isadora opened forever the doors of the academies. She revitalized dance and made it easier for all her successors, in an age of experimentation, to create freely in movement.

The absolute dance of Germany developed contemporaneously with modern dance in this country. Both grew along similar lines. Like absolute dance, modern dance builds movement into a time-space structure to convey meaning. Its accompaniment, however, which is written while the dance is taking shape, or after it has been composed, has taken great strides beyond that arranged for the dances of the German school, by becoming a complementary expression to the intent of the dance. The vocabulary of modern dance has grown into a much richer and more extensive medium of expression, too. In modern dance, the dancer does not display the struggle with himself for expression, that is seen in the last form discussed. In composing, he may struggle to find the right movement to convey his idea, and to build this movement into an organic whole. But when he presents the dance to his audience, it is a serene work which has emerged from the inner struggle, competent to communicate, without strain, his ideas.

These ideas are not the literary tales of the ballet, nor the introspective searchings of German dance. They are ideas derived from our American world today by people who are at home in that world. Nor does modern dance seek a return to the primitive nor to the Greek nor to any past age that it glorifies. There is nothing nostalgic in this vigorous art of our times. It is eclectic, to be sure, for the dancer has experimented with what he has found in other periods and incorporated aspects of various styles in his technique whenever these are useful to him in making movement a richer vocabulary for expression. The student of dance may enrich his vocabulary of movement and deepen his understanding of art, and of life, through similar study.

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Page 43

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CHAPTER IV. OUTLINE

INTRODUCTION: Dance as a creative group activity.

SATISFACTION IN MANIPULATIVE AND EXPLORATORY EXPERIENCES

THE SEARCH FOR CONTENT
- In other school projects.
- In feeling and conflict within the individual.
- In interaction of students with their immediate world.

APPRECIATION, AS AN IMPETUS TO DANCE, AS A WAY OF REACHING INTO DEPTH OF FEELING, AND OF SENSITIZING STUDENTS TO FORM

THE SEARCH FOR MEANINGS

THE CREATIVE PROCESS
- An example of how to find an idea.
- The objectification of the concept in a movement theme.
- The development of the theme.
- Fulfillment of the idea in performance, in class, or for the public.
- Evaluation of the experience.
- Composition as a group project.
- Summary.

DANCE AS AN INTEGRATIVE EXPERIENCE
- Setting up a goal.
- Seeing relationships.

Organizing experience.
Having a successful experience.
Carrying plans into action.

QUALIFICATIONS OF THE TEACHER.
Having a clear goal.
Centering his interest on people.
Having the ability to foster creative activity.
Seeing things whole.
Taking steps to achieve his goal.

ADMINISTRATIVE CONSIDERATIONS
Scheduling.
Planning performance.
Testing and grading.

CHAPTER IV

DANCE AS EDUCATION

Dance, in education, is a creative group activity. It should be taught so that young people may realize the height and breadth and depth of their potentialities, and that they may reach into the height and breadth and depth of their culture. The vigorous use of the whole body is exhilarating to young people. The feel of rhythm reiterated throughout the group is a joy to them. The interchange of ideas in making a group pattern, if stimulated, or even permitted, is an enlivening experience. The demands on their creative powers bring forth unexpectedly satisfying responses. The exacting power of rhythm, or of an idea, develops self-control, a self-discipline that is beyond the power of the teacher to command. The motivating power of their own purpose in creating something new, leads to persistent, sustained effort. The mutual evaluation of the product of their effort, develops judgment and a sense of the harmonious.

Dance is considered by some to serve only as a vigorous activity, a way of working off excess energy, or as a system of techniques upon which young people can profitably drill. As such it has no place in the curriculum of a physical education department which justifies its existence in the total program on the basis of educative worth. Dance is an art. Taught as an art, it leads people into experiences which draw upon the imagination, upon depth of feeling, upon sense impressions, and upon their organizing power, as well as upon muscles and co-ordination. In a word, dance, like life's experience, should enlist the whole person. The teacher should look upon it as an opportunity to provide, not only exercise, and the development of co-ordination and ease and poise in handling the body, but one in which the whole person interacts with all aspects of a situation. It is an activity in which pupil purpose initiates a project, in which the student uses his own organizing powers, and which leads to some sort of satisfying goal. Satisfaction, however, may be found temporarily, at least, in manipulative and exploratory experiences in dance. Eventually the goal will be to convey ideas or feeling through movement.

When students are ready to compose in dance, the problem confronting the teacher is to find out what they would like to make a dance about. In this determining of purpose is found the goal that makes activity meaningful.

Satisfaction in Manipulative and Exploratory Experiences

Beginners in dance are interested in finding out what modern dance is like. Exploring the possibilities of body movement, or manipulating the same movement at different levels, tempo or amplitude bring, in themselves, a sense of satisfaction in mastery of body controls. Before setting up a more remote goal of making up a dance, students may experience wholeness, that is, determine their purpose and bring it to fulfillment, in such a simple project as extending the range of their instrument by doing stretching exercises. Locomotor movement, leaping, skipping or running, can be done just for fun. The physiological effect of the quickened pulse brings a feeling of exhilaration that is satisfying in itself. People who enjoy a state of well being respond joyously to vigorous activity. The sense of power that comes from swift or strong movement done to an accompanying rhythm, like that which primitive man experiences in his rituals, is its own reward and justification.

Group response to rhythm, doing something all together, at the same time, is a part of the dance experience. There is delight in the feeling of being a part of a larger whole. Although the individual strives for selfhood, and to establish the uniqueness of his own personality, he has, also, a feeling of security and of completion in submerging himself in the group. Exploratory experiences in dance bring these immediate satisfactions.

Dance skills offer a challenge to young people, just as tennis, basketball and all the other games that they play, do. To gain height in leaping, to become quick and smooth in a fall, to do a difficult leap and turn, is worth a considerable amount of practice. In working on dance skills, the student is not striving to outdo someone else, nor to win, or place, as he does in a game. His goal is to achieve the best that he, himself, is capable of. But there is a return from dance techniques not received from athletic skills. The student experiences, in dance, an unpremeditated release of feeling as he is led to experiment with varying energy expenditure. For the rate and intensity with which we use energy, reacts on how we feel.

Running, sliding, galloping, done with speed and ease, are stimulating. Ask a group to skip around the room, and note the smiling faces, the chatter and the laughter when they stop moving. Then have them walk very slowly through the same space, and observe the solemn expressions. Some give evidence of boredom, others of lassitude. Using the range

of energy release possible in dance techniques, thus provides a kind of expression of feeling. This is especially true for those students who enter wholeheartedly into the activity; those who, as we say, put their heart into what they are doing. All this experimentation soon becomes unprofitable, however, if it is linked to no goal that the students have set up for themselves. Technique for fun, for skill, is a partial experience that leads eventually to listlessness and indifference, and that fosters "fooling around." Long before such attitudes develop, the teacher must ask, "What shall we make a dance about?" And he must be ready to lead students in the quest for ideas.

The Search for Content

This question may be answered immediately in a given situation, or the quest may be arduous, with the idea growing slowly through mutual effort and interchange of thought. Situational demands arise from other activities in the school. Students may be planning to present a contemporary play, such as "Noah." A dance suitable for Noah's sons will be found in no book. It can be worked out by a dance group pooling their ideas and building a dance to suit the naïve grotesquerie of this fantasy. Or, a Shakespearean drama may call for a 16th century dance. Through a study of pictures of the period, and through consulting the book, "Pre-Classic Dance Forms," an interesting creative project may develop. Such an undertaking provides not only a goal for the dance group, and a contribution to production, but also an enriching experience through the understanding gained of the lives of people of another period. Or, with Christmas coming, an easy initial experience in composition may be centered around "Christmas Cards" in dance. These short sketches, based on the spirit and line of humorous, religious, sports and children's cards may be presented as an interlude at the Christmas play or pageant. Beginning with a project that is on the student's level of comprehension, that can be encompassed in a fairly short time, and that is a part of other activities in the school, gives students successful experience which lead to more ambitious undertakings.

As teacher and students look ahead to a spring performance, it will be worth while to find out what is uppermost in the minds of the group. Has something happened in the school, or in the community, that has kindled the imagination or aroused feeling in almost all members of the group? Do world events in these days of conflict and swift change come so close to the lives of these students that they are troubled by them, and eager to discuss how events affect them, in what direction they wish to move and what the outcomes may be? If the group is thus aroused by a common disrupting factor in their lives, the problem of a starting point is solved.

A concentration of interest may come, not from a community experience but from the stimulus of other class work under the leadership of another teacher. Any study in which pupils and teacher have, together, set up goals, and in which they work co-operatively, and together seek understanding, leads to intensity of interest, or a real excitement about affairs. A study of feudalism, for example, has led to vivid, sincere expression in graphic art, as well as in dance. The dance developed as a part of a medieval fair that grew out of this study. Students who are led, in their English classes to share the feeling, as well as the ideas expressed in literature, will be able to bring to a discussion of "What shall we dance about?", their earnest and deep-seated responses. If, on the contrary, most of the work of the school is stereotyped, remote from students' interests, divorced from the ideas and feelings that count in their lives, then the teacher of dance must find his way unaided into the inner currents of their feeling, and interests.

Most teachers have seldom, if ever, been confronted by a group eager to learn, excited about the world and well aware of the goals toward which they wish to move. The business of the teacher has always been to arouse students, to excite their interest, to give them a glimpse of a goal beyond their own vision, and to help lead them beyond what they could have achieved unaided. And so the teacher must draw on his knowledge of what is close to the interests of adolescents. He must be able, out of his knowledge of the common conflicts in their lives, to help them center their interest on a particular problem that has meaning for them. The adolescent is moving from his established place in the security of the family, and the family's small community, to the insecurities of the larger community of people and beliefs and values. Instead of asserting himself in order to confirm his own existence, as he was wont to do when he was about ten years old, he is examining himself. In this process he is likely to fluctuate in his judgment of his own worth from being astounded at the depth and nobility of his thought and deed, to being utterly ashamed and confused at the miserableness of his life. To give him guidance in this transition is the obligation of all teachers, and the opportunity of the teacher who can do creative work.

The beginning of a dance may then be found, not in the world and the student's interaction with it, but in giving expression to these feeling states. If you feel like racing down across a valley, or running so that your feet touch only the peaks, how can you move in dance, so that others will catch the excitement of mountain tops? If you feel as though you were slumped down with all the woes of the world weighing on you alone, what can you do so that others will understand how you feel? If the world points its finger at you so that you want to skulk away, can you make a dance about it? What do you draw upon that

makes you know, even when you feel this way, that you have worth? Are you a cocky person, too big for the world to hold? What happens to end this self-complacency? Have you heard of Til Eulenspiegel? Is there substance for dance in these feelings? There is, if these feelings are common to many people so that the dance will have a general appeal, and if we can convey them in our own individual way, colored by our own personalities, so that other people will experience them, as though for the first time. Out of such questioning and discussion, and ensuing experimentation in movement, will come brief, purely abstract, lyrical studies in dance.

The discussion of the moods that we experience brings into the open feelings and fears that each individual may have thought peculiar to himself. Objectifying these feelings in movement helps students look upon their own individual tensions more objectively. Different members of the group, seeking words to express aspects of a feeling state, tacitly reveal a kinship of feeling. Those who have felt themselves different and alone, who have lived behind a barrier of self, are enabled to see that their problems are shared by others and thus they are enabled to seek help from others.

All adolescents are disturbed about the meaning of life, and what religion offers as an answer to their questions about life. Most of them are moving from the security of an accepted belief in the creed of their family's church to an awareness that other people of their acquaintance have other creeds. They are realizing that throughout the world people, like themselves, have sought the answer to the questions, "What am I?" and "What does my life mean?" They find that in different ages and in different countries, people have found their answer in divergent religions. Quakers, Jews, Protestants and even Buddhists may be a part of their familiar community. What do these expressions of faith have in common? Wherein do these expressions touch on different aspects of religious feeling? Out of such questions may come the nucleus about which a dance may be made.

Or the idea may come from the quick humor of a group that sees the snares, to catch the gullible, in radio advertising. Or, the drama, the dash and the stridency of a metropolitan daily may touch their imagination and give them an opportunity to express that growing sense of superiority which comes when one first begins to debunk his familiar world. Or, any of the aspects of our American lives that have been touched on in Chapter II, which have fired the imagination of artists, may prove to be their starting point in dance composition. Or, the spark that fires creative activity may be found in a poem, a picture, or a story. In the process of broadening and intensifying students' apprecia-

tion of the arts, may be found the excitement that sets students patterning in dance.

Appreciation, as an Impetus to Dance, as a Way of Reaching into Depth of Feeling, and of Sensitizing Students to Form

Appreciation may be fostered as a prelude to creative work in art, as the source of the emotional tension that leads to a creative project, or when teacher and pupils recognize the need of exploration to broaden their experience. Appreciation is not a passive process. It is a process of interaction with the meaningful forms created by the artist. In this process, we find out not only how we feel about his ideas-in-a-medium, but what the artist intended to convey. We move from a primary reaction of pleasant or unpleasant, "I like it," or "I don't like it," to an understanding of why we have this reaction. This understanding grows out of further experience with his work which leads to a grasp of the form which he has organized to convey meaning. For example, if one exclaims, on hearing a Ravel waltz, "Lovely," further hearing leads to an appreciation of his use of cadence, his delicate atonality, and the sense of movement in his phrase. The waltz becomes one's own, at the same time that one becomes more nearly akin to the feeling that impelled the composer to write it. This process, repeated with many appealing works in music, art, poetry and dance, gives not only breadth of experience but also an excursion into the depth of meaning. From the deep currents of feeling thus stirred may come the impetus to create. Appreciation, and the growth of appreciation does not have to do with the arts alone.

The world that lies about us is full of interesting and beautiful and ugly and exciting forms. Growth in appreciation is growth in life's richest experience. To live more abundantly we need to open our senses to all the shapes and forms in the world about us. Skyscrapers and trees, engines and insects, boats and all the multitudinous life of water and shore, bridges and the water weeds, houses and the people in them—all have design, plan and organization that may delight the eye; all have meaning that is bound up with the form through which that meaning functions. To be aware of this world, to appreciate these forms is to gain understanding. To be appreciative is to bring to living a greater zest, to bring to friends a happier personality and to make of living itself, a fine art.

The rhythm of life, the give and take that is in the nature of all living things, is in us. We breathe in the fresh morning air. Always, before the next breath can be taken, we must breathe out. We eat of the fruits of the good earth, and spend the energy thus derived in work, in play and in love. Our waking hours are a round of activity. The repose

of sleep restores our energies for a new day. We chatter, run about, explain and justify our conduct, shout and laugh. We need also to pause, to gaze upon the world and find it good, good in its patterning, in its endless repetition and in its endless variety. Contemplation, absorbing, must make some kind of rhythm with voicing opinion and with the busy work of the day.

The students who excel in physical education, and who are, therefor, likely to enjoy the free and stimulating movement of modern dance, are the ones who most need to be helped to appreciation. They spend energy so exuberantly and with such satisfaction, that they seldom pause to gaze about them. They shout so loudly that they don't hear the song of birds; they run so fast that they don't see the flowers at their feet. In those moments when there is nothing to do, a restlessness seizes them, and little nervous habits beset them. They become like sounding brass because of their hollowness and because they have absorbed nothing to give out.

One of the tasks of the teacher is to help these youngsters to see and hear and feel. This does not mean that students are to be subjected to a welter of surface impressions, to go on trips, to hurry through museums, or to thumb through dozens of books. Such rushing about to see the world is more likely to result in fatigue, and confusion, than in depth of experience. The wonder of life is encased in a little water beetle skimming the still surface of a pool. Lively design is in the same beetle's horny surface and extraordinary patterning. Surface texture to delight the eye is in the fields where the hay is shocked. Perfection of rhythmic timing is in the automobile engine. Strength, and the beauty of skill, is in the movements of workmen.

On the way to school there is much that should be observed. Out of the windows of the gymnasium, and across the playing fields are forms to excite wonder and interest. Let the teacher ask for impressions of the movement that pupils can observe as they go about their daily round. How does the riveter toss the hot rivets? How do people walk? What rhythm can you discover in the activities of the people you see daily? What rhythms can you hear on the street, on the trolley, in the shop or in the fields? Out of such homely experiences, the feeling for patterning, which even the six-year-old displays, will grow. Through a growing awareness of form, the student will increase his scope of expression in the space-time structure of dance. As he develops a greater sensitivity to the world about him, he will also reach into depths of meaning out of which more thoughtful creative activity will arise.

He will begin to see relationships; he will discover that life finds expression in myriad forms. He may hit upon the fact that structuring determines how the energy system functions, as he sees that the webbed

foot and the beautifully lubricated feathers of the duck, make possible pond life. For in the world about us a neon light cannot be carried in the filaments of an electric bulb, nor can the commandos make shore raids in the deep-keeled sailboat, nor will the tractor function on the old-fashioned wagon wheel. So perhaps he can arrive at a realization that in building in dance he must let meaning shape the form he creates.

As he gains such understanding, he may gain in courage to use movement as he sees fit. Thereby he can truly make something of his own, instead of aping what he may have seen on stage or screen. He will bring the freshness of his own personality to his compositions. That "divine awkwardness" that marks creative originality will appear in his efforts at expression. Out of a growing awareness of the world about him comes not only a knowledge of objects and the shapes of objects, but insight into the meaning of these forms, and into the relationship between form and meaning. This insight, this seeing relationships, is the starting point of creative activity. The end result is a new configuration with new relationships.

Growth in discernment of the shapes and rhythms of their world, and in seeing into relationships, must be fostered along with development of skills and with early efforts at composition. Because, making a dance, like painting a picture, modeling a figure, or making up a song, cannot be done according to formula. Nor can creative activity be commanded; it can only be called forth. One aid to evoking composition is through helping sensitize students to the world of form, and of ideas, that lies about them. If, in this process of widening experience, the teacher expresses interest in their mutual experiences, if he is moved or excited by an interesting pattern, or a significant idea, he will be better able to arouse student interest. For excitement is contagious, and some affect must be present to get under way the arduous task of translating thought into movement. At least the initial stages of composition must be fired with a zest for accomplishment. The matter-of-fact grind and drill comes later.

The Search for Meanings

Whatever the mood or idea that initiates composition, discussion and interchange of thinking is necessary before the students can take the next step, namely, finding a movement theme. Even in the process of objectifying their idea in movement, they must continue to examine meanings and to clarify their thinking. As intent emerges more clearly in the effort to give their idea expression, they must reconstruct their thinking in terms of deeper meaning. This search of the self for meanings is not, perhaps, an experience in logical thinking. It is an intellectual process colored with how-we-feel-about-things. It is close to other

everyday ways of arriving at decisions in which we choose a course, decide on action and thereafter discover the premises upon which we based our decision. In these numerous choices of daily life, which may be of no great moment, we are likely to say, with a chuckle, "Staying home would be more sensible, but I feel like going. It will be fun." All our thinking has some similar basis in how we feel about things. To be uneducated is to act solely on impulse without weighing the evidence and without the self-control that postpones action. At the opposite extreme are the seemingly educated who struggle with decisions that they attempt to arrive at through intellectualization. They come to grief when, at times, the carefully, superficially planned structure of their lives is disrupted by those suppressed drives which will not be denied. To help people search into themselves for their deep feelings about things, to bring them out, to subject them to the analysis of reason, and to objectify them in movement, is an essential function of dance in education.

By helping young people reach into the depths of thought and feeling, the teacher aids them in developing a foundation for growth. For, indeed, if people take on impressions and information without relating them to that core of feeling that is their very self, they begin to display a superficial smartness, and a facile brightness. The experience of finding out what we really mean, is an experience in integrating what is valid for the emotional life, with what we give lip service to in conscious thought. This consideration of meanings is an integral part of the process of finding out what is worthy of expression. As we shall see, dance, in the curriculum, can never consist of activity alone, but must also make provision for thoughtful discussion.

The Creative Process

Initiating creative activity in any art involves arousing feeling, and then harnessing this emotional drive to the handling of the materials of the art. Suggestions for stimulating creative activity, made by teachers of the other arts will help teachers of dance understand the problem. Mearns, in "Creative Youth" tells how he stimulated high school students to write poetry, and includes samples of their work that show how much young people have to contribute. In Conrad's "Teaching Creative Writing," Fox and Hopkin's "Creative School Music," and MacDonald's "Art for Secondary Schools" will be found ways of providing experiences that lead to creative work, that will be provocative to the teacher of dance.

Let us see how the quest for an idea, through directed observation of an aspect of the environment, may initiate the creative process, and also what the teacher can do to foster this process. Suppose, for example, that students and teacher have been observing the setting up of the steel

framework of a building. Students have been asked to comment on the movements of the workers. They have noted the surety of step as a laborer walks across an eight-inch beam eighty, or a hundred and eighty, feet above the ground. They have seen how a man reaches his arms above his head to grasp the girder that a crane is swinging into position, and how his whole body twists with superb ease as he grips the girder and turns it into place. They have observed the varying space relationships, that might well serve as inspiration for a contemporary Rubens, formed by the three men who work together on their riveting job. They have made comments and asked questions as they have watched this intriguing activity.

As they come into the gymnasium they have experimented with the movement they have seen, and reproduced some of the rhythms heard in the work. They have copied some of the outstanding movements of the workers, and tried varying a given movement as to scope, direction, tempo and power. They have talked about the co-operative effort involved in construction. They have discussed the hazards in the life of the structural steel worker and have discovered he cannot carry insurance. They have thought of the implications of this fact for his family and for his sense of security in life. Interest in these observations, and in this discussion has been sufficiently lively to bring out a desire to give expression to their reactions.

Actually many creative projects might grow out of this experience. A mural filled with the workmen silhouetted against the sky in the steel skeleton of the building might have the vitality and sense of teeming life that is an aspect of cities today. A song of labor might be a project in music. Poetry could be written of the life, and the death, of a workman. What reactions can be transmuted into a dance? Dance cannot simply take the movements of work and reproduce them as a moving picture might do. Neither dance, nor any other art, can exactly reproduce things seen and heard, and remain an art form. Art is a condensation of experience. The very fact of putting color and line into a frame, of reducing and concentrating feeling in the lines of poetry, or of presenting a way of life in a dance makes necessary the selection of the essence of the experience.

But all experience has many facets. The question is, "What facet of this experience lends itself to expression in dance?" Dance cannot tell a story as can the novel, or even poetry. Dance has no vocabulary to speak of a specific time, a certain place, or of the idiosyncrasies of a certain character. Dramatics has the words and the gestures to deal in these particulars. But even the drama, or the novel, for that matter, chooses these particulars in order to speak to the audience of any or all places, times, or human hearts. Dance has two provinces. For the first, it may be

purely lyrical and give expression to feeling. It can convey the monotony of toil, the weariness of the stooped back and of the heavy lifting, just as it may express joy or gaiety by the quality of its movement, its tempo and rhythmic base.

For the second, it may deal with the meaning that events and action have for us. What meanings are to be found in this task of construction? This question cannot be answered without taking into account the individual's reaction. For how he feels about what he has seen will determine its meaning for him. Many people, going through what is called an identical experience, have each a different report to give of it. "What does this experience mean to you, and you, and you?" "A good building will soon stand here." "It takes different people, doing different things, working together, to make a building." "A misstep will mean death to that worker on the high girder. Is he aware of his insecurity? We are all insecure in our lives." The first reaction is a practical one with no implications for expressive action. The second, and third, about co-operation and about insecurity, however, touch on meanings that are common to people and that can be expressed through the abstract medium of movement.

Clearly, a similar meaning may be derived from quite different experiences. For example, the fundamental concept of co-operation has been expressed by students in, "And So We Learn," Chapter VII; in "Times Change," the last dance, "All Together," Chapter V; and in a dance called "Interdependence," not recorded here. The point is that each dance, using the same concept, abstracted, so to speak, from a particular situation, was colored by the specific so that each was quite different from the other.

Thus the dancer finds the meaning in a situation. He conveys this meaning through a movement theme, varied as movement can be varied, as to quality, rhythm, speed, level, contour and the like. The structure thus built in time and space is shaped by the specific experience which set him at his task of communicating meaning. Because of the nature of movement, it does not report the particular experience. But because the pulse and dynamics of movement, and the pattern woven in space by dancers stirs the spectator, in mind and feeling and in his pulses, dance can, and does, convey to others the dancer's intent. In the imaginative realm of art, or for that matter in the verbal symbols of daily intercourse, meaning is conveyed, not by what the eye sees, nor by what the ear hears, but by what the mind grasps.

The task of the teacher is to question students to find what seems most meaningful, in this particular situation, to them. Are they impressed with the co-operative effort they have watched, with the insecurity that is behind the seeming carelessness of the men as they go about

their tasks, and with the insecurity in these workers' lives? Probably they will want to portray several aspects of this work problem. They may want to start by establishing some of the rhythms of the work, the strength of movement, the sense of building together, and the power that exists in concerted action.

The students must then attack the core of the creative problem, namely, to give shape to their ideas that they may share them with others. This problem in dance is to find a movement theme. A movement theme, like a theme in music, consists of key movements, elaborated through various devices into a whole composition. It consists of a movement having depth in space and patterning in time, with a characteristic contour and texture, that, taken together, has expressive value.

Experience shows that the movement materials that students utilize in composing are those they have experimented with most recently. They will, without doubt, incorporate in their themes some of the rhythms and movements that they have tried out while they were still observing and discussing the construction job. To get them started the teacher asks further questions, such as, what movement of the workmen was most outstanding, which most characteristic, and which most satisfying in conveying a sense of accomplishment? Did it involve locomotion through space, as well as body movement?

Each student then tries out his own impressions. Or, perhaps several students experiment together. The teacher moves about watching for something that seems to say in movement what has been discussed in words. He makes suggestions to individuals as to beat, as to direction in space, as to amplitude of movement, or as to force. He reminds students to select something simple and to repeat the chosen movement, rather than try to work out a series of movements. Later the simple theme chosen will be amplified and varied. Five to ten minutes should be sufficient time for each student to have found something that is interesting enough for consideration by the group.

The class then sits down. Each person, or group, is asked in turn to present his theme so that the class may select the one that may serve them best as a basis for composition. Or, if several themes are quite outstanding, only those are demonstrated. In the latter case, the teacher must make sure, in the future, that he is not always calling on the same selected few. If he does so, he soon destroys any effort on the part of other members of the class to contribute their ideas or to try to find a movement of their own. After each theme is presented, the class is asked to comment on it.

The teacher calls for constructive criticism, asking, "What do you like about this movement, is it interesting, dynamic, does it seem to convey our intent?" If the class is inexperienced in this way of working, the

teacher may have to ask more specific questions, which tend to point up the best aspects of the theme, such as, "Does the movement have the strength of the workers' movements? Do you like the change in level from the high reach to the low bend? Did you notice the sound of the feet, followed by silence as the whole body gave a strong pull?" The emphasis throughout is on bringing out the worthwhile aspects of the movement. For it is on these that we can build. The teacher constantly seeks to bring out, not what is wrong with, but how to improve and build on the structure presented.

If the time is short, and it usually is, the teacher may quickly point out some one interesting or appealing aspect of most of these little presentations, calling for student comment only on those that offer the most possibilities for further development. From these they will select one as a basis for building the dance. The teacher will constantly be amazed and delighted with the discrimination of the group. For experience shows that students usually choose the theme which is most dynamic, and always the one which has freshness and originality.

Let us suppose that the theme chosen consists of a slow sustained walk, (4 beats), a quick upward reach of both arms, and a twist of the body (4 beats), a steady, strong downward pull in which arms and knees bend (4 beats), and a rise to the erect position with a forward thrust of both arms (4 beats). Such a theme is close to the movement of everyday life. Yet, if done with simplicity and control, it will serve as a good beginning for young people who have not developed any concept of style in movement.

The next step is to have the group develop this theme by reiteration and by variation, experimenting with all the possibilities of change of direction, of level, of intensity, of rhythm, of tempo, of amplitude and of grouping in space. Students must be helped to realize that the audience cannot turn back and look at the beginning of a dance. That beginning must be made forcefully, and repeated sufficiently to give a lasting impression. They must be made aware of the limitations, and the advantages of stage space, which forces them to move within a limited area, thereby making organization within space inescapable. These understandings come, of course, not by academic consideration but through suggestions given while they are at work.

In finding the movement theme, students may have worked as individuals. Now, in developing the theme, they will work in groups. If the class is very large, it may be divided into many groups, each concerned with an entirely different phase of the idea. Four or five groups, each working on a different problem are a convenient number for the teacher to assist. As students work in their groups, and make their idea overt in movement, further discussion usually arises. The movements that they

show each other as they experiment within the group, may not seem to be at all what some of them conceived while discussion was going on. Further exchange of ideas will help to clarify the concept.

To facilitate this exchange the teacher may call the class together again and ask questions that will stimulate their thinking and be of aid in planning. For example, "Do you wish to emphasize the monotony of labor, or its co-operative effort? If everybody does a given movement all together, each identical with another, the effect is forceful, but gives a sense of people toiling as automatons. Co-operative effort presupposes that different people contribute in their own way to achieve a desired end. With this theme would we achieve the desired effect by having two groups move toward each other, then reach and twist in opposite directions as though exerting force on opposite ends of a girder? Does the result of having one group twist to face the audience and the other twist so that their backs are turned, lend interest? In order to establish this theme, how can we repeat it and maintain the feeling of mutual assistance, and yet give it variety in space?" Of such a process of questioning and experimentation is creative work composed. Always the intent of the group must be re-examined in the process of making it objective.

The students, having agreed on the theme suggested above, and having decided that two groups should enter from opposite sides of the stage, found that the theme could be established by repeating it three times in different directions in space. This change of direction arose naturally out of the new direction that resulted from the twist. Since the two groups were moving in opposite directions so that they were seen side view, moving toward each other; then with one facing, the other with backs to the audience; then side view again, moving away from each other; and once more toward and away from the audience, this much repetition was not monotonous. To help the movement gain force and by way of preparation for a variation, they decided on a gradual increase in tempo.

As they moved toward each other, and reached up once more, as though to repeat the movement in the original direction in space, instead of twisting, they pulled down with the arms, at the same time dropping to a half kneeling position, one group on the right knee, the other on the left. Here they varied the theme by striking two times, over across the bent knee with a sweeping movement of the arm, and then taking a long thrust forward, followed by a quick return to position. This change of level gave opportunity for a third group, that they felt essential to give variety and life to the scene, to enter and pass and repass upstage as though, together, carrying a weight on their shoulders. The kneeling

groups, after repeating their variation three times, rose to their feet to repeat the initial theme, starting by moving away from each other.

This gave the third group, by making a quick change in direction, opportunity to move downstage center in a double file. They did this with a quick step exactly twice as fast as that of the other groups. As the first two groups reached up and twisted through four slow beats, the latter bent over as though patting something into place. By repeating this patting movement three times with a little rebound each time, they again gave the effect of doubling the beat. Through the slow downward pull of the original theme, the third group did a quick thrust up with both arms and repeated the patting movement, as though high against a wall, accompanying it by a light beat of the heels. On the four last beats of the theme, this group, moving in their original direction, and with an uneven beat, took a step onto the forward foot, and displaced it with the rear foot, at the same time kicking with the forward foot, as though shoving a log forward. On the repetition of the theme, this group, to solve the space problem, turned in place on their first quick steps and again on the last step and kick.

To bring this theme to a conclusion, the students felt that there should be big sweeping movements, with more of a swing and less sense of effort, and that the movement should have a song-like quality. Groups one and two dropped into a kneeling position again, at opposite sides of the stage, and repeated the lift-up-over and strike-down movement of the first variation. They did it with this difference: the movement within each group was timed in such a way that half the group was twisting and lifting high on knees, and lifting the arms up over in a preparatory movement while the other half struck down and used the little rebound that was done formerly by the third group. While these two groups repeated this sledge-hammer movement, the third group wove around them in space, making a floor track like a figure of eight.

From the original theme this group derived the pivot and change of level that they now used. It consisted of a step and pivot halfway round on one foot. As the other foot touched the floor, it gave a little push which acted as a preparatory beat, and gave impetus, for the next step and pivot. On this push with the foot, there was a beat of the arms upward one time, and downward the next. Thus this variation bore a close relationship to the previous movement of this group. The students felt, that if this dance could be presented on the stage, they would like to have the curtain go down while this movement was in full swing, to give the effect of work going on, rather than to stop the action and make an exit.

In this development of a movement theme can be seen how movement was established by repetition, at the same time that it was given

variety by the use of groups with changing relationships in space. It was intensified by an increase in tempo. Still further variety was added by a change of level, and by introducing a third group. This group, with a new but not unrelated movement, was bound to the first two groups in time, by doubling their beat, and in space, by reaching up when the others bent down, and vice versa. The dance was given conclusion by changing, somewhat, the quality of movement, by establishing a new group relationship and by the sweep of movement of the group pivoting through space.

In this process of construction, if creative work is to go on, the teacher must accept what the student offers. If the student's first suggestions are stupid, and his first movements banal, they represent, at least, his effort to contribute to the group. If the teacher flatly rejects them, belittles or makes the slightest fun of them, he has destroyed the possibility of gaining further contributions from that individual. The teacher need not be concerned lest these less acceptable contributions should give direction to the group. On the contrary, the group will reject the chaff in a forthright way. This rejection, however, is tolerable from classmates where it might prove destructive, coming from the teacher.

If the teacher wishes to draw on the sincere feelings, the honest reactions of the group, he must be honest in his work with them and sincere in his approach to the problem. If he sets out to elicit creative work from the group, he must take their suggestions and make the most of them. He must never listen patiently to the students only to say, when they are through, "Now we will do it this way." For "this way" means "my" way. A single instance of this sort is sufficient to show students that he really does not care for, nor intend to use their ideas. When group opinion is sought, then the decision as to action should represent majority decision.

If the teacher can work in this way, it will mean growth for him, too. Often the student's suggestion, which at first glance does not measure up to the teacher's concept, has possibilities more interesting than the one he had in mind. Obviously the teacher must have something in mind. At least enough so that he can ask stimulating questions, and offer suggestions. He must be ready, if the class does not produce, and this happens in the best of classes, with the best of teachers, to give students materials to work on. He must use as tools to stimulate expression, some rhythmic device or some problem in movement. Such devices may be provocative of feeling, or may serve as a basis for developing the theme that they have started.

If students are working on brief studies that can be encompassed in one, two or three class periods, they do not need to perfect these beginning efforts. They may be done for fun, and in the spirit of experimen-

tation. But if they make a sustained effort over a period of weeks to construct a dance, they should certainly look forward to presenting such a dance to some sort of audience. In fact, it should be a part of a long-range plan to have students work toward the culminating experience of public performance. They should never spend a year or more in a dance class without this goal, any more than they should drill on technique until they have a sure command of their instrument, and then begin to use their skills in composition. Growth is never partial, but always a development of the individual as a whole. If we create artificial situations in which we try to foster the growth of height-in-leaping, logic-in-thinking, or the accumulation-of-segments-of-information, we find ourselves thwarted in bringing students to our standard of achievement, while we, in turn, have had a disintegrative effect on their growing personalities. Growth in ease and confidence in performing should come early in dance experience and should develop as a part of growth in expression in a new medium.

The beginnings of performance are in the experience we have been describing of presenting movement themes for their classmates. The next step is a similar performance, at the end of several class periods, of brief studies that they have developed. The simplest and most satisfactory way to take the next step beyond this experience, is to plan a joint meeting of the dance classes in which the best of these class studies are presented for each other. Perhaps the different classes have been given similar problems in rhythm or in movement, or have chosen similar titles to work from. It is always a source of interest to them to see what others have evolved out of the same materials, or ideas. In such interchange between classes, the teacher should make sure that everybody has the opportunity, and the obligation, of participating. If necessary, to bring all students into such performance, he can have one or all of the classes, do some technique that the others have not worked on. If some of the studies thus presented, are thought worthy, those selected can, of course, be given for a larger audience.

This takes us to the next step in furthering experience in performance. It is to plan for a recital in the gymnasium, or dance studio, to which students will invite their parents and friends. For this performance they will probably not only use the themes previously presented in the joint class meeting, but they will also do some long-time planning, and give serious consideration to what kinds of dances will be interesting enough for, or worthy of, weeks of preparation. The teacher should take it for granted that all students will participate in such a program. After this kind of experience, students may be ready for a larger audience. Dances may be developed, as indicated previously, to contribute to an assembly

program, or a dance recital may be planned which is sufficient in itself for an assembly, or for an evening's entertainment.

At this point the teacher must use his own judgment as to whether to plan for a performance in which all students will participate, or whether to bring only the most interested and accomplished into a program. Either procedure can be successful. The resulting types of performance are quite different in the two cases, however. If it seems wisest to encourage only the more proficient to appear in public performance, then at this stage, the recital is no longer a function of class work, but must be carried on in club activity. Other problems involved in performance will be discussed at some length in the chapter on extending the dance experience of students.

In setting performance as a goal, the attitude of teacher and students should be to share their good work with others. The dancing done by young people has too often been presented as a display of personal skill. Dance as an art, should always be developed as an attempt to communicate to other people something that seems significant and worth sharing. If this is a sincere effort no student will appear self-conscious and ill at ease in performance. His body will become a tool which he commands as an instrument of expression. He will lose himself in his concentration on how to use his body in bringing an idea to fulfillment. The achievement of this rather impersonal attitude depends on the way the teacher works with his students.

The teacher must put his emphasis on finding movement that is meaningful, and not on developing technical skill. His praise must be given for originality and for the ability to construct a form, and not for virtuosity in movement. He must help students envisage potential audience reaction, not to techniques, but to ways of conveying meaning. He must give overt expression to the idea that performance is sharing with others, and that it is a contribution to community life.

Some degree of technical excellence is necessary for any performance, even though it is a studio program given by dance classes for each other. But skill in performance will grow, not out of the demands of the teacher, but from the desire of students to do skillfully what they have undertaken. Indeed, one reason for the presentation of compositions is that, as students move toward this goal, they will, on their own initiative, drill on the necessary skills. As any teacher knows, when students are wholeheartedly working for a given end, or when they have determined a course of action for themselves, they will set higher standards and put heavier demands on themselves, and each other, than is in the power of the teacher to elicit from them. The development of skill, then, may be thought of as a by-product of the dance program.

Whenever the group has brought its ideas to fulfillment in performance, whether in the brief class study, or in a recital that is complete with programs, costumes and lighting effects, teacher and students should sit down together, to evaluate what they have done, both in performance and in getting ready for it. This evaluation is as important to the creative process, or the educative process, as any of the other steps that they have taken, namely, finding an idea for dance, clarifying the concept, objectifying it in a movement theme, building the theme into a dance and presenting it for others to enjoy. For out of their interaction with the audience and with each other, they will see anew what they have done.

Evaluating an experience is an integrative process in which we bring to consciousness the feeling states, and the sense of achievement and of failure, which have, perhaps, been vaguely felt and vaguely understood during the experience. It is a phase of creative activity similar to translating thought and feeling into a solid substance. For as the group gives verbal expression to tenuous reactions, these become crystallized and can therefor be dealt with. As in the group discussion that initiated the activity, and as in the group interchange in composing in movement, students now have further experience in dealing with the diversity of opinion in the group, in developing tolerance for each other's point of view, and in arriving together at a basis for further action. Another outcome of evaluation is finding the shortcomings of the dance, and perhaps more important, finding the strengths on which further structures can be built.

The procedure is like the class procedure of appraising studies, selecting the best and offering constructive criticism on it. As in class work, especially with a new group, the teacher will start by asking questions; "What was the best thing you did?" "Did the audience like this dance best?" If he has established with them a standard of excellence that holds communication of idea or feeling through a fresh and novel treatment of movement, as the goal of expression, "best" will have this meaning for them. They may then treasure something as best which did not bring the most enthusiastic audience response. Because they will recognize their own little triumphs in giving a new and winsome turn to a captious idea. They will find that the audience may be won by the humorous, the clever, or the colorful, when they know that more profound effort, accompanied by some measure of success, went into other dances.

The question "Why?" always follows upon the answer to "What?" For we want to bring to light, if we can, what went into the making of "best," so that we have stepping-stones for further achievement. In this consideration of what is best, students are raising their standards of accomplishment, as the teacher probes further into why they considered

some particular dance most successful. "Did you like 'Tempos of Travel' best because the movement was dynamic, because of the space structure that we built, or because of the climax that we achieved? How did we succeed in the sense of climax? Did 'Camp Meeting' turn out to be less interesting because it is a more hackneyed theme, less suitable for dance, or did the ever recurring disagreements of the group keep it from coming to a better end? Now that we can see its weaknesses could we easily improve it?" A discussion need not be too prolonged to find answers to these and a dozen other questions.

During this discussion the teacher uses terms that may have been confusing to students when he first voiced them. Because students have participated in dynamic movement, have built a structure in space and have tried to give climax dance, these terms are no longer barren verbal symbols, but stand for something they have felt. Thus, in discussion, barriers to communication are broken down. The students will, as a rule, talk spontaneously of errors and personal shortcomings. They need, on the whole, to be reassured that accidents happen in the best rehearsed performances. On the other hand, it may be well for the teacher to point out what they know and are, perhaps, not willing to admit, that they should have found more time for rehearsal before the performance.

This process of evaluation is not, of course, one of judging something that is purely objective and outside themselves. It is judgment of self. As such it is one of the important things that people must learn to do. If the teacher can bring them to look somewhat objectively at their own shortcomings, and to laugh a little at their mistakes, he has helped them face reality. If he can show them that all people have weaknesses and that strength comes from seeing and recognizing weakness, and building something better because of this acknowledgment, he has helped them in social and emotional adjustment. If he can help them incorporate in their pattern of action the knowledge that the only unforgivable mistake, is the same mistake stupidly repeated, he has helped them in their progress toward maturity. He will then be an educator, as well as a teacher of dance.

Evaluation, in these terms, is no quantitative measure of achievement. It is a qualitative appraisal of growth in terms of the goal set up by teacher and students. This goal is to compose in movement a dance that will communicate their ideas to others. To achieve this goal, they must learn to command their bodies as instruments of expression. In this process of sensitizing the instrument, and learning to organize the materials of movement, they must learn to work with others in thinking, planning and in carrying plans into action. There is no yardstick to measure success in these interactions. But if teacher and students sit down together to consider what they have achieved, the teacher can

help students become surer of what they are really working for. In addition, in this review and appraisal of experience will be laid the foundation for a new experience. As students estimate the worth of their accomplishment, they will begin to plan together for a new unit of work. In this culmination of the creative process may be found the beginning of a new experience.

The foregoing discussion of the quest for ideas, clarifying the concept and objectifying it in a movement theme, the development of this theme, bringing the idea of fulfillment in public performance and evaluating the experience, has been based on the assumption that the entire class, or groups within the class will be working together on a common idea in order to produce a group dance. Solo work has no place in the dance experience of beginners. It should emerge only when students have developed skill, creative ability and confidence in this form of expresssion. In the first public appearances the individual should be submerged in the group, and should be striving for group success rather than individual prestige. This group work is one factor in contributing to ease and confidence in performance. Only when the individual has developed ability to create a dance of his own, is he ready for solo performance. Such creation, even then should come, not from an interest in making a star of a person with outstanding talent, but because the plan of the program will be furthered by contrasting group dances with an individual dance. Or, it will come when an idea calls for a series of dances, one or more of which can be carried out satisfactorily only by a solo figure.

Group work is an essential procedure in dance in education. In the give and take of the group, the students have an actual experience in democratic living. Clarifying ideas through group discussion is of growing importance in solving the complexities of our world. As students give serious consideration to each other's ideas, and sincerely try to reach a mutually agreeable plan on which to base a dance, they are gaining skill in an indispensable technique of modern living. Their attempts to make a contribution to further the idea under discussion, rather than to argue each other down, should be the envy of many committees. The fact that the plan evolved is carried into action, instead of being filed away in the minutes is another laudable aspect of the procedure. Too often the conclusions arrived at in schoolroom discussion are ends in themselves. They are never tested by being put into practice, and are never revised in the light of experience. In creative work in the arts, ideas as well as students, are tested on the trying-grounds of making ideas take tangible form in some more or less plastic material.

As groups work together in the gymnasium, there is often fluctuating leadership. The change of leadership may occur within a given class period, or as new projects are undertaken and a different person exhibits

skill, or insight, in attacking a new problem. Even shy, timid pupils often become leaders as the group finds that they have something to contribute. In the small group where, perhaps, not much progress is being made, these inarticulate but conscientious students feel a responsibility to make some contribution.

As a general thing an undeliberated, but nevertheless honest, majority rule determines the choice of action. The vigorous minority soon learns from their fellows to make concessions so that progress can be made. They, too, learn, by experience, that they have not only the right of expression, but the obligation to repress their ideas for the sake of group accomplishment. They learn, not througth verbalization, but through first-hand, concrete, participatory experience that freedom involves sacrifice and that "rights" carry with them certain responsibilities. Thus, in group work students are learning, through experiencing democratic procedures, how to get along in a democracy.

As students become self-directing, the teacher is free to move about the room to do everything in his power to foster this democratic procedure. He should make every effort, not only to give suggestions for improving dance structure, but also to give guidance that will encourage mutual consideration and constructive group activity. If one person is apathetic and making no contribution to the group, the teacher should observe the situation and find out if the difficulty lies with a domineering leader, or with the individual. In the former case, he should take the leader aside and help him understand the function of leadership. If the individual is at fault, further observation of him in a different situation, and further diagnosis may be necessary before the teacher can give him help.

If the members of the group are disagreeing, a few words from the teacher, or an appraisal of the different points of view, may solve the difficulty. If a group, from day to day, makes no progress, even with aid from the teacher, and this does happen, the next time groups are formed, the teacher must watch to prevent the same people coming together again. Sometimes one personality offers so many difficulties that only the best workers can tolerate him without disruption of their efforts. All these situations, and many more, that call on the ingenuity of the teacher in giving guidance, may arise. Creative work, done more or less independently by groups, gives the teacher the opportunity of concentrating on the real business of teaching, namely, furthering the growth of the individual as a member of a group. At the same time, it gives students first-hand experiences in democratic procedure.

Let us sum up the steps of the creative process that we have been describing. The first step is to set up a goal, such as, to make a dance that is an expression of the meanings we find in the construction job. This

goal, as we have seen, may be found in any mutual experience that teacher and students have within the school, or in the community. Or, appreciative experience may generate the emotional tension that furnishes the drive that sets them composing. The second step is to clarify ideas so that the group can move toward its objective of giving them expression. The third is, through group endeavor, to convert ideas into a meaningful form. The fourth is to bring the idea to fulfillment in performance. The fifth is to evaluate the experience that the group has been through together. This last step of evaluation may be the mutual experience in which a new goal is found.

In all life's activities, an individual, or group together, is moving toward some more or less clearly defined goal. In the growth that takes place through the interaction of people with each other and their environment, this goal becomes only a way station toward a more remote terminus. Education, as a part of the experience of life, can direct this process, help in the selection of worthy goals, see that these are clearly defined, give students opportunity for maximum self-direction, and help them use their experience to envisage a new goal that they could not reach toward when they started.

Creative experience, we can now see, is not peculiar to the arts. It is basically the use of our power to organize experience. This power is characteristic of human beings. Children give evidence of it at an early age. When a small child, instead of saying, "Sheep, cow or horse" can speak of "animal," he displays his ability to organize discrete experiences into meaningful wholes. When a person plans a meal, selects the food to prepare, and brings a new configuration out of the materials purchased at the grocer's, he is using his organizing powers. This is as true as it is of the musician who sets up new relationships between tones as he writes a new melody. The philosopher who examines the meaning of life and evolves a system of thought that helps us interpret our world is using his organizing power. The difference in these experiences is one of degree rather than of kind. Every person has this creative ability. Whether he reaches the ceiling of his power to organize experience, depends on whether he is given opportunity to develop this power through use. One of the main concerns of education should be to foster this ability.

Dance as an Integrative Experience

Another word for the expression of this concept of interaction with environment in which the individual uses his power of organization, is integration. Dance, like all other aspects of the curriculum should be scheduled and taught so that it will contribute to the integrative experiences of students. Under favorable, or under adverse circumstances, people

are continually taking to themselves impressions and ideas from their environment, and weaving these strands into the fabric of self. This process of interaction with their world is given direction by feeling. Like and dislike play a determining role in this structurization of personality. The end result is a pattern of meanings and a hierarchy of values that has validity for one and only one personality. As long as a person can thus construct meaning and a value system out of the realities of life, we say that he is integrating his experience. When the stress of circumstance is such that he seeks escape from reality in unsocial behavior, or in morbid reactions, his is a disintegrative experience.

Most people, fortunately, are psychically tough. They can withstand the restrictions and the demands of civilized life, and maintain a wholesome personality. Every aspect of the school, which, after all, is devoted to the improvement of the conditions of life, should be planned to facilitate the integrative process. The school should set situations in which students can operate with success on the factors in their environment. This does not mean that students should be sheltered and protected from the vicissitudes of life. On the contrary, school experiences need to move closer to life situations in which meanings can be extended and in which values are of a high order.

The ensuing paragraphs are an examination of the characteristics of experiences in which students can thus organize meaning and value. The characteristics of integrating experiences are as follows: 1) the opportunity to work toward a known and accepted goal, 2) manifold opportunities to relate experiences to larger meanings and to the pattern of their lives, 3) the opportunity and the obligation of using their own powers of organization, 4) reasonable success in reaching the goals set up, at the same time that they may be pushing on toward more remote goals, and 5) carrying decisions or plans into action. In inquiring into the nature of these experiences, we will see the implications for dance in education. Specific illustrations of the method used to foster integrative experiences in dance are given in Chapter V.

An experience that will give students opportunity to make it a part of the pattern of their lives, must be one in which they know what they are working toward, in which they understand why such effort has value for them, and which they feel is worth while. Too often teachers and students are like teams hitched to a load in such a way as to exert their force in opposite directions. Friction and heat result. Or, perhaps more commonly, the teacher exerts force toward some objective such as learning the facts of history, or learning a dance, while the students expend their time and ingenuity in finding out how to meet the teacher's requirement with a minimum expenditure of energy. They contrive to get along with the teacher and to "get by" in the subject so that this academic

process has the least possible nuisance value for them, and so they can devote maximum time and energy to extracurricular activities, or other interesting activities that are meaningful.

To avoid such wasted effort and the possibilities of disintegrative experience inherent in such situations, we must help students set up worthy goals. If an objective is to be wholeheartedly accepted by young people, or adults, for that matter, they must have some part in planning the direction in which they are to move. For what appears interesting and valuable to older people may be a matter of indifference to the adolescent, and vice versa. Moreover, even if we are successsful in imposing our ideas upon students, or in persuasion, we are defeating our own ends. Education, in a democracy, is working to help people become self-directing and constructive group members.

To achieve this aim in dance, as well as in other parts of the school program, we must take into account pupil needs, immediate interests and experiences in order to lead students to predictable needs, possible interests and a broadening of experience. Such consideration of the tensions and background of students is not, as some educators have apparently assumed, a reliance on the momentary, spontaneous interests of students. It involves techniques of arousing interest and initiating activity, that are as vital to the educational process, as the leadership of an activity that is under way.

A multitude of possible worth while experiences, more than can ever possibly be explored in the years of school life, exists. Neither the teacher, nor the school system, need pose as all-wise, specifying the particular experiences that are invaluable for all students. They do profitably set up a general plan that involves a core of experience. The selection of the particular experiences for any given group working under such a plan, is rightfully the joint task of pupils and teachers.

If the school has set up a core curriculum, devoted to an area of living, or a social process, a portion of the day may be allotted for creative work in the various arts. The content of the art expression, then, will stem from the interest of students in a project growing out of core experiences. Dance, under this plan, can be used in a functional manner as a means of expression of ideas and feelings aroused in the immediate center of interest. If, on the other hand, the work of the school is departmentalized, the teacher of dance will have to search in the school, in extracurricular activities and in any community of experience in order even to find a starting point for discussion of "what to make a dance about."

To reach toward the aim of helping people become self-directing, constructive group members, the dance experience will be as much concerned with such discussion and planning as with movement techniques and construction of dances. In this process the group uses initiative,

discrimination and judgment in making a selection of ideas for dance. Individuals learn to curb the impulsive, random overflow of energy that is found in untrammeled self-expression. Freedom of choice, they discover, entails self-denial for the sake of concerted group action. In the mutual planning of a goal are found the initial experiences in the democratic way of working which will find its culmination in the further use of organizing power in constructing and presenting a dance.

Another aspect of the integrative experience is that it is one in which people see things whole. This does not mean that students are to have relationships pointed out to them. It does mean that situations should be created which provide every opportunity for people to discover relationships, and bring seemingly disparate elements into a pattern. In the courses in school, the teacher sees the relationship between the particular course and the total curriculum, between the instruction he will give and the demands that society may make on young people. He sees still further how science can contribute to health education, for example; how learnings in literature may reinforce learnings in the arts. To the student, too often, the cut and dried method of instruction, of learning the answers to the questions, and answering them in terms of the book, or in doing a drill twenty minutes a day, offers no opportunity and no stimulus to find relationships.

If space and time permit students to move freely from one medium of expression to another, and if they are encouraged to do so, they will have an ideal situation in which to make discoveries about relationships between the arts. This procedure can be carried out successfully in a favorable situation.* However, in the great majority of schools, dance, along with other activities of the curriculum must take a more or less isolated place in time-space scheduling if it is to function at all in the school set-up. Thus a greater burden is thrown upon the teacher to provide integrative experiences.

It devolves on the teacher of dance to help students make discoveries in the other arts that may lead to seeing relationships between dance and the other arts. To do this he must help them make contact with other arts. One way is to post, on the bulletin board, reproductions of painting, or photographs of sculpture. This bulletin board, like other undertakings, should be a joint project to which both students and teacher contribute. The teacher may exhibit, for example, Rockwell Kent's "Pasture Gate." It is a good example of strength and simplicity in design. It has much of the straightforward quality of modern dance. Because it portrays the human figure, it will help students to quickly see what is meant by simplicity and style in the movement of dance.

Or, he may help them see, by posting Cezanne's "Bathers" that the

* Dixon, C. Madeleine, *The Power of Dance*. New York: John Day, 1939.

problem of organizing movement in space is similar to bringing objects into meaningful relationships on a canvas. The chief difference is that movement is constantly unfolding its space pattern in time. He will help them understand that, in either case, it is intent that determines the structure. He will help them realize that they cannot go skipping, or leaping, in space in a straight line, or around and around in a circle, "murdering the space," any more than they can draw a straight line, or a circle, on a sheet of paper and have a composition.

Another way of helping students relate their experiences in the arts is by bringing their own work in art into the gymnasium. For example, beginners in graphic arts had done some preliminary experiments and had then tried to convey a mood by the use of fairly abstract forms. To produce in color the feeling of early morning, or of waking up, was their problem. About this same time beginners in dance, fourth lesson, working in groups had made a movement theme, about one minute long, by combining a swinging with a locomotor movement. Each group had made an interesting combination and had established a nice group relationship. It turned out so well that the students decided to try doing a single variation on the movement theme, one group making their variation humorous, another tragic, another militaristic and so on. In such broad and elemental feeling states were found the beginning of expression.

One of the students in the group said that in her art class, referred to above, they had been doing something similar. So the art students were invited to hang their pictures in the gymnasum, and to watch what the dance group had done. The discussion which followed centered around the common problem, that is, how to give shape to the feeling that they were trying to express. Those who felt able to express themselves in words, told what they had thought of, that conditioned what they did with line or color or with movement. This kind of mutual interchange resulted in zest for further experiments, and in further group meetings. Out of this, or similar experience, students are aided in seeing the relationship between dance and the other arts.

Dance, taught as an art, related to the other arts, may add to joy and zest in life. For we dance, not primarily for the sake of dance, but for what dance may add to the art of living. If dance is to make this contribution to a way of life, again students must be helped to see relationships between the work in the gymnasium and their own daily life. It does not necessarily follow that because they have become conscious of form, of balance and proportion, the use of line and color in costuming, and the like, that they will apply what they have learned to the choice of clothing, of decorating their rooms, or even to putting them in order. The cheap and tawdry that catch the eye at county fair or Coney Island may still satisfy them. Because they learn the value of pause in

making movement seem the livelier, and the dramatic value of contrasting sound and silence, it does not follow that they have discovered anything about a basic rhythm for living. Even the splendid, erect carriage that they use in dance may be left behind as they leave the gymnasium, or dance studio, for the classroom. If the work in the gymnasium is to carry over into their lives, the teacher must constantly help them understand what they are doing in dance, and why.

In working on good posture, for example, the teacher should help the student, in terms comprehensible to him, understand something of the body mechanics back of good posture. Or, if a group comes into the gymnasium overstimulated and boisterous, he should use quiet movement, accompanied by quiet music to change its mood. Let him then help students realize that gay and intense living becomes stale and wearisome, if carried on without contrasting periods of rest, of thoughtfulness, or of a peaceful opening of the senses to some of the awesome aspects of the universe. Only through this process of leading them from a consideration of the immediate concern, to its meaning for living, will students be enabled to see things whole.

Another phase of integrative experience is organizing one's own experience, using initiative and taking responsibility for working things out for oneself. Some students are eager for such experience, and rebellious at the autocratic pattern of the classroom. Others, made very dependent in the home, or finding docility the easy road in school, have no zest in opportunities to make a plan, or a picture, or a dance. The latter are often in the majority, for by the time they have reached high school, or college, they have found, in acquiescence, the solution to the problem of getting along in school. Their enthusiasm, their energy, and their time is given to extracurricular activities, or out-of-school activities. These activities draw upon their love of fellowship, of planning and carrying out plans, of a doing that involves eyes and ears and muscles and heart, as well as mind.

The teacher, confronted by students who for eight years, or longer, have been learning to sit quietly and pay, at least an external attention, need not be surprised if these students show not only no desire to compose in dance, but even a definite resistance to taking initiative and beginning to do something of their own. He need not be dismayed, either, if they set about their first experiences in combining movements, with the attitude that "he expects it of us, so I guess we gotta do it." For that is the attitude of the student who has been conditioned to passivity in activities that are teacher-dominated. When these same students find success in creative work, when they find that their ideas, and what they work out is appreciated, and that the teacher puts a premium on the ability to construct a pattern, instead of on skillful repetition of what he has in-

structed them to do, they will begin to bring to class activity the enthusiasm and the leadership that they have formerly devoted only to extracurricular activities.

The failure of the school to help people use their power of organization has far-reaching effects. The school has often developed docility in regard to the important things of life, because in the classroom, which has been primarily concerned with serious, adult-selected subjects, it has fostered an attitude of passivity. The drive, the energy of pupils, their power to organize, has been canalized in sports, and in club and social life. Often, because of the failure to call on the organizing power of people in the classroom, the extracurricular activities have been characterized by an explosive and disruptive quality. This is not to be deplored as much as the fact that the indifference and the passivity bred in the classroom often carries over to civic affairs and the other important concerns of life. So that we see people graduating from school, who become citizens of the community with no concern except with their own immediate personal needs and desires. Many of them are able to form sound conclusions about the problems of their world, but are totally unable to take part in the solution of the problems of their community, or of the nation. They become side-line spectators with, perhaps, sound opinion but no techniques of participation. They have had, in school experience, no opportunity and no encouragement to constructive action.

The ability to use initiative, to make sensible plans and to carry them out with regard for, and in co-operation with, others, is the result of years of good guidance in situations which foster the exercise of these powers. In terms of educative value, the development of these abilities is more important than student copying of the best patterns that the teacher can devise. For the development of the power to organize experience is what people need for living.

Throughout their lives people are constantly confronted by new situations in which they will have to make new plans. In the world today, change takes place at an unprecedented tempo. Right responses to novelly unfolding situations cannot be predicted in advance. The student cannot be given all the answers, nor conditioned in some mechanistic manner to meet the changes of the world. He can only be strengthened in his power to see into the many phases of a situation, to defer judgment until he has gathered evidence, to make a plan and then look back and evaluate what he has done. He needs to be able to make plans, just as much for the humdrum familiar activities of his immediate daily life, as for the situations that will confront him in a dubious future.

In the activities of daily life, people must constantly use this power of organization, in planning a meal, planning what they will do in the course of a day, making a budget, planning for the future, and in count-

less similar activities. Similarly in the arts, people bring the plastic materials with which they work into new relationships. In building a house, a car, a boat, using the old familiar materials of the world, people build something new, something which, because of the relationships established, is greater than the sum of parts which went into its making. In political life and in social life, people use this same power of organization in establishing group relationships. The politician organizes his ward, the laborer organizes labor, the club woman brings together her neighbors in a garden club, study group and the like. Men form dozens of fraternal or service clubs; the government organizes farm people into farm betterment groups. All of these group activities represent the organizing ability of some one person, or a group of people.

In any society people have to learn to get along with each other. In a stratified social order, a person, or group of people, may readily learn what their place is, what their duties and obligations are, and how they should conduct themselves in relation to other social groups. A democracy is a society in which every person may be the peer of every other person. Each has the privilege, in theory at least, of bettering his economic or social status. Each has the same right and the same obligation to voice his opinion and to determine how his community shall be governed. Each should be able to take part in group discussion, in group planning and in group action. Since we know, only in so far as we have experienced, we feel sure that students learn to be constructive members of a democratic society by taking part in democratic procedure. This participation is exactly what group creative work makes possible.

Dance, as well as other activities in the curriculum can provide opportunity under guidance for constructive ways of working that may carry over into the action patterns of living. Group creative work in dance involves at one and the same time the manipulation of inanimate materials into a living expressive structure, the use of feeling and idea as a directive in this process, and the actual bringing of people into relationships of dominance and subordination in a working plan and in the completed expressive form. The first two of these points are considered briefly here, because they are elaborated in other chapters. The third will be dwelt on at greater length.

All creative work in the arts predicates materials to work on, for no one can do creative work in a vacuum. These plastic materials may be words, tones, color, clay or movement. They are shaped into a speaking whole by the power people have to create a communicative form when purpose fires their acts. How to manipulate and experiment with the movement and rhythmic materials of dance in such a way as to foster creative activity will be seen in Chapter VI. These experiences should be looked on as stepping-stones, and not ends in themselves.

Building movement into some sort of space-time pattern is a kind of constructive play that will, in the early experiences in the new medium, give satisfaction. But soon, if the dance experience is to make sense in the lives of young people, there must be a consideration of ideas for dance. They cannot continue playing at making dances. Too many school projects involve working at something, instead of doing an actual thing, worthy in itself. The function of dance in education is to give people opportunity for creative experience. Although creative activity may arise out of delight in manipulating materials, it has never fulfilled its possibilities until it finds its source in the inner wells of feeling and meaning.

When students work at the construction of a dance out of their own inner convictions, they are not only organizing a new form out of old materials, but they are going through a process that integrates the self. When feeling and thought go hand in hand, when the individual moves toward a goal accepted by his social group, that, at the same time is wholeheartedly his own, his is an experience that develops a constructive worker. He is on the road to dealing with problems instead of dreaming of possibilities.

Group creative work in dance, which is the primary concern of this book, is not a problem of unleashing the creative potential of the isolated individual. It involves a group attack on problems. People, as well as materials for expressing ideas, in the process of construction and performance, must be brought into a configuration. Since we are interested in dance, not for the sake of developing dancers, but as a part of the total educative process, let us see how experience in this group work can contribute to the larger purpose of the curriculum. That purpose is found in our way of life. It is to help people become intelligent, self-directing, constructive members of a democratic society.

In the first place, in this group activity, individuals make progress in solving the problem of communicating their ideas to each other. In so doing they participate in discussion in which each is encouraged and aided in expressing his point of view and in which each learns to attend to the views of others. A premium is put on constructive criticism that will further the growing idea, as opposed to thoughtless expressions of distaste and disfavor that so often cripple group accomplishment. In the discussion periods, the group is constantly experiencing good democratic procedure.

In the second place, in the actual process of experimenting with movement to find a theme, or elaborate it into a portion of a dance, individuals are carrying out plans under the stress of group criticism. The striking aspect of this work is that oftentimes there is no appointed leader. Instead the group works under a leadership that varies as different

individuals gain insight into the problem. Here people are learning to get along with each other, not on the "how to get by" basis of the classroom, but on the basis of making contributions and giving up prized notions and plans in order to have a completed dance to show for their efforts. Here is democracy in action. How successful as an experience in democratic ways of working this group creative activity is, depends on constant wise guidance from the teacher.

If the techniques of participation acquired in such group work are to carry over into activities outside the school, again the teacher must help students relate what they are doing, to community activities. For the student who is considerate in the dance group, faithfully does his share, takes initiative when he has something to contribute, abides by majority decision, and the like, may go home and lord it over his small brother, refuse to help with the work of the home and, in general, present a totally different action pattern than he does in the school environment. Nor would it occur to any of the students that there may be a relationship between the procedure in the dance group and how people work together in the community.

One opportunity for helping them to this realization is in the process of evaluation. The teacher should assume the responsibility for helping them judge how well the dance they made up conveyed their meaning, and also for taking them inside the way of working to see reasons for the procedure used. For example, the teacher may ask, "Why didn't I teach you a dance, instead of helping you to make up one?" Students are usually convinced, whether rightly or not, of the superior skill and ability of their teacher. They are not likely to reply, "You didn't know any dance to teach us," but, instead, to be wide-eyed at being taken into the confidence of the teacher. Another question may follow, such as, "Why didn't I ask Mary and Helen and Jim, they are the best dancers, to each take charge of his group and do all the planning?" "What other kind of plans do you make beside plans for a dance?" "In what situations at home, in church and in your neighborhood must you plan with other people?" "How do people plan for community betterment?"

Students respond wholeheartedly to this kind of questioning because they feel as though the teacher were letting them inside the barriers that are usually kept up between faculty and students. They have a sense of comradely sharing, instead of the more usual feeling that the teacher is "boss." If this kind of experience is repeated in other school activities, reiterated when occasion arises in dance classes, and if, in addition, opportunities can be provided for students to actually take part in solving problems in the community, then we can realize our goal. The power of organizing materials, ideas and people, developed in group work in dance, may carry over into their way of life.

Further, an experience in which people can integrate its various aspects into their behavior patterns is one in which they have reasonable success in reaching the goal toward which they have been moving. Failure to do so results in frustration and in disintegrative experiences. Many students, in self-preservation, leave school. Even so the effect of failure in school leaves its mark on personality and we find school failures in rebellion against authority, or, at the opposite extreme, retreating to child-like behavior patterns in the face of authority. Other students save themselves from total defeat by shutting firmly in the schoolroom all school concerns, as they close the door behind them in the afternoon. Or, when they graduate, they throw away their copies of the works of Shakespeare, and say to themselves, "I'll never look at that again." Or, they declare vehemently, "No more gym for me." Obviously education is defeating its own ends when it results in such attitudes. For it is only in the process of moving toward, and beginning to achieve any given goal, that a more remote, or more worthy goal can be established.

Every school is surely interested in more than helping students gain knowledge and skills. Every school is rightfully concerned with students' purpose in life, and with developing in them a sense of values. In situations where students declare, "No more book learning for me," the school can have had little positive effect in helping them give allegiance to values treasured by the educational system, or in finding a cause that is worthy of devotion. The paternal classroom, where values are inculcated by precepts of right and wrong, or in terms of "what is good for you," instead of helping students reach maturity, fosters in them infantilism. Or, this method, especially applied to adolescents who are in a period of insurgence, results in rebellion. Students, in striving for adult status, if held in the restrictive bonds that belong only to childhood, may throw over everything that the school stands for. What does the school hold high? Allegiance to the democratic way of life should be foremost, because we are a democracy. This allegiance entails an ideal, one of service to the community.

The teacher of dance, like any other teacher, can only help students move beyond their own immediate desires, or beyond a closed-in experience in his activity, if he first guides them in successful experience in that activity. To do so he must start exactly where the learner is. Beginners may need to start with the simplest movements, such as running and skipping, or bending and stretching. If the teacher shows them various ways of manipulating such materials, he can then make demands on their own power of organization. Putting two and two together and getting five, or establishing new relationships between two movements, even though the result is measured in seconds in time, is the way to initiate successful creative work.

If the teacher still finds a thrill in the newness of students' responses, the students will find satisfaction in their accomplishment and are thereby prepared to devote themselves to further creative experience. But the teacher must take whatever they devise, not hoping to find it in any of his preconceived ideas as to what constitutes dance techniques. He must also be ready to help them build on what they have done, by stylizing it, or establishing more interesting space relations, or by extending the pattern. If, through such beginnings, students are ready to go on in creative work, then the teacher may lead them through dance, beyond, to building up values and finding ideals.

One channel to values is searching in the American way of life for content for dance. This does not mean having students represent Liberty, Freedom or Equality in dance. For dance is not representational. It is finding out, for example, what it is about the United States that makes us fight for it. Such concepts may be expressed in either a light or serious vein. We may fight for the right to cartoon our leaders. A thumbing-the-nose kind of dance might result. In our literature, in our history, in our immediate community, or in the more remote conflicts in the world today may be found a wealth of material to speak about, in the movement of dance.

A way of helping the dance group move toward that goal of service, which is a function of the democratic way of life, is by finding opportunities for students to serve in the community. Individuals, with ability, may carry their knowledge and skills to groups of young children. Or, the dance group may develop some humorous, entertaining dances to perform for children in the elementary grades, or at a children's hospital. Such performances are rewarding both for spectators and participants. All of these experiences are a part of creative group work in dance. The fundamental and essential experiences in growth in appreciation of our democracy are to be found, we believe, in the day-to-day class work where students live the tenets of democracy.

And, finally, as we have seen, plans should be carried into action. This carrying out of ideas and plans is an essential part of an integrative experience. In dance, this action means some kind of performance, planned in order to share with others. For unless students use now, today, the knowledge and the skills they gain, instead of in some remote and improbable future, their school experience is likely to remain remote from their lives. If they not only have a measure of success in learning to use logarithms, to write down dietary essentials or to make up a dance, but if they use tables to solve a meaningful problem, if they plan a meal or a diet for themselves or their families, or make a dance and give it a place in a program, these school experiences will become a part of their lives.

Too often the activities of the school are ends in themselves, or, the

school does not help the student see the relationship between school and the problems of living. This grasp of relationships is best effected through actual doing. Doing that reaches beyond the four walls of the school, in the form of studying the problems in the community, that touch students' lives, of sharing with the community, or serving the community is to be sought. For students graduate properly into community life if, as they mature, their work in the school becomes more and more closely linked with the community.

To sum up, if the school would succeed in helping students integrate experiences, it must see that there is some identification between the students' goals and the goal of the school; it must help students see relationships between school work and life's activities; it must give them many opportunities for organizing their own experiences; plan so that they have a measure of success in reaching the goals set up, and see that they are led to more remote goals; and finally, provide means by which students can carry at least some of their decisions and plans into action. Through these ways of working, and only through such ways, can we help students become intelligent, self-directing, constructive members of a democracy.

Qualifications of the Teacher

The role of the teacher in relation to the student in creative experiences has been indicated in the preceding discussion. The teacher who adequately fulfills these functions is not necessarily well-grounded in modern dance. He will succeed in doing creative work with students if he is a good teacher, regardless of his subject matter competence, and only if he is a good teacher. "Good" is a complex made up of ideas, understanding, techniques of working and some skills in doing. The least of these assets is skill. It is, on the other hand, of prime importance that the teacher, just like the students, should have a clearly defined goal.

This goal has to do with helping people, that is, helping people with their interactions with their world. People grow up. We say that they become adults. And so they do in terms of physical maturation, and in chronological age. This process goes on regardless of the school, and in any culture. Providing depth of experience that leads to emotional and social maturity, height of experience that brings people somewhere near their capacity as contributing members of society, and breadth of experience that brings them into their cultural heritage, is the concern of the teacher.

How he works toward this goal will be a determinant of how his students interact with life's experiences, and of the quality of their interaction. For means cannot be dissociated from ends. There should be no question, really, concerning how he will work, for method is a

function of the kind of society of which we are a part, and which has the will to perpetuate itself. Democratic ways of working are the only means in a democracy of improving the quality of a student's interactions in that democracy. Any other method of work, if it influences students at all, prepares them for a quite different mode of life than is postulated by democracy. Thus the teacher, keeping before himself constantly his goal of helping people, sees, with some clarity, how he must work with them to achieve this end. He needs, in addition, to have sufficient tension toward his goal so that he brings zest to his day by day contacts with students.

His focus, then, is on people, rather than on the subject matter in which he may be particularly skilled. His need is for understanding of the adolescents with whom he works. Yet, it cannot be stated as simply as this, for he is working with people-in-a-society. Therefore he must also have a clear concept of our way of life. To be a good teacher he must himself be a good member of a democratic society. That is, he must be able to get along with people, both in the school and in the community. In a democracy this means, not the strength and conviction to dominate a group, but the ability to listen to other people's ideas, to exchange ideas with them, to participate in group thinking, group planning and group execution of plans. In working with students he must be a good discussion leader and guide. In working with his colleagues, which he must do if his work in dance is to be a meaningful part of the total curriculum, he must bring this same ability to his relationships with them. The teacher's center of interest, then, is people; one of his assets is his ability to work with people.

Creative work with people implies that the teacher's chief ability is his power to draw out their ability to use their own powers of organization. Stated in another way, it is his ability to help them search in their own experience for a worthy goal, to make their own plans for reaching that goal, and to carry out their plans with some measure of success. To succeed in this way of working with students, he must, himself, have command of the constructive ways of working that he is trying to engender in his students. This does not imply that he must be able to dance well, or even that he needs to be a good choreographer. Often it is the teacher of music, or art, or drama, who is basically creative in his approach to problems who is the most successful in getting students to do creative work of their own in some other medium, such as dance. Just as students, totally inexperienced in composition in dance, should be encouraged to make small beginnings in building something of their own, so the teacher, who has any concept of the capacity of people to work constructively, should take his courage in hand and try to lead

students in such experiences. For there is power to be tapped, and the rewards of such effort are great for both teacher and students.

Only one other quality of the good teacher will be mentioned. That is his own ability to see things whole. He needs to see his students as growing up in a democratic society. More specifically, he must have some understanding of the immediate forces that react on them in their homes, and in their community. He needs comprehension of all those phases of our technological society, and of the slag which it has produced, that exert a powerful pull on the lives of young people today. He must see his work in the school as a part of the total curriculum, and the curriculum as a part of society's plan to induct youth into the pattern of its culture. He must have sufficient breadth of experience to see the interrelationships between dance and this culture. He needs insight to see that a social order, at a given time and place, produces an art that is peculiar to itself; and how artists, as more sensitive people, exert a certain influence on the culture. Most important of all he must see dance in relation to his students' lives.

The experience of any individual is restricted by his own limitations, and by the circumstances of his life. The teacher who, perhaps, sees only a few facets of education-in-life, need not be discouraged, except for one thing, that is, if he is unable to learn. The teacher, on the other hand, who has the same capacity that his students have, of extending his experiences and improving his interactions, will constantly discover new relationships. His is the adventure which leads to new discoveries which set him forth on new paths.

To recapitulate, the good teacher is one who has a clear goal, who centers his interest on people, who has the ability to foster creative activity, and who, himself, sees things whole. With these qualifications, he sets about to help people deepen their experience, to bring them to the height of their capacity, and to broaden their experience.

The expression, depth of experience, is used to denote the need in creative work, of reaching below surface reactions, verbalization or intellectualization to the feeling that gives color to all that we think and do. Emotion is a dynamo that gives drive to the attainment of ends. It creates the tension toward any goal that we have set up. The teacher must be able to get students excited about a problem or a condition. He must disturb their complacency to release the energy that is essential to the real job of translating ideas into patterned action. For the creative process starts with emotional disturbance. From it comes only a pallid and desiccated end-product if feeling is not present. He must be able to disturb the inaction of their complacency and to create an imbalance in such a way that they find stability again only in some higher level of attainment. This process of changing apathy or indifference into a desire to

act, of bringing feeling states to consciousness, and basing a plan for action on the drift of basic emotion, is an experience in integrating that can make for sincerity and depth of response in other life situations.

In the next place, he should work toward helping students reach the ceiling of their powers. To do this he must aid them in making something of their own, such as finding meaning back of a facilely expressed idea, converting the idea into movement, and building the movement into the pattern of a dance. As they work together, he will aid them in developing judgment by making known his own standards of achievement, at the same time that he calls on them for appraisal of what they, or their classmates, have built. He will constantly evaluate what they do, and help them evaluate achievement, in terms of objectives set up. This measure will always be a qualitative one, having to do with excellence of achievement, rather than referring to the quantity of techniques covered, or the length of a composition they have created. In helping them develop judgment, the power to build something new, and the ability to work with others, he is helping them to the height of those capacities that will enable them to make a contribution to society.

And finally, he will, in all his relations with students, seek to broaden their experience. How he may help them see relationships with other arts, has been indicated previously. The teacher of dance has another problem. Dance, as an expressive art, although a product of our culture, is unfortunately, not yet a part of the pattern of our culture. Because this is true, it is more difficult to start creative work in a modern idiom in dance, than in painting or sculpture. The teacher of the graphic arts can always make available good reproductions of paintings, and the like, even in those communities where children may never have seen any original works worthy of the name of art. Dance cannot be so readily recorded or reproduced.

It devolves on the teacher to find ways of getting modern dance before the community. Performance paves the way for appreciation on the part of the community. If the social group begins to set value on modern dance, then young people will find more satisfaction in their work in this activity. However insurgent, eager to break with the past, to throw off the restrictions of childhood adolescents may be, they nevertheless break traditions only within the pattern of the culture. On the other hand, they give allegiance to, and strive to attain what the culture prizes highly, for example, superiority in sports. Hence the teacher is confronted with the need of broadening community experience at the same time that he tries to lead students into wider experience through dance. For the school cannot move far from the cultural pattern of the community. Only as the teacher brings the school into closer relationship with the community can he effectively help students, as he wishes to help them, not only

broaden their experience with their cultural heritage, but reach into the depth of their experience and move toward the height of their capacities as contributing members of society.

Administrative Considerations

Creative work in dance, the arts, or any school subject is facilitated by an administration which is sympathetic with the problems involved in creative work. One is that of scheduling the subject so that there is some flexibility in the time allotment. For creative activity cannot be turned on, or off, by the ringing of bells. Inherent in it is the need for achievement of at least a minor goal in a given working span. A time span sufficient for this to happen is necessary before students turn their attention to another activity.

The brevity of the periods into which the school day is customarily divided is a handicap in creative work. In it there is almost invariably needed a period for psychological "warm up" that is quite comparable to the physiological changes that necessarily precede a peak of physical performance. No matter how eagerly pupils are working on composition, and no matter how much they are accomplishing in a given class period, they cannot start the succeeding period with the same vigorous attack that they were making when the bell rang. They come into the gymnasium each time from other experiences, with their thoughts absorbed in other activities, and usually with the lively spirits that come from release from the tension of more confining school work. Interestingly enough the teacher can use techniques as a means of working off excess energy, and then, by leading students in techniques in the same quality of movement that they have been using in composition, help them get back into the spirit of what they were doing previously. By this means also they extend their vocabulary for expression.

In the very process of limbering up, in the quickened heart beat, and speeded circulation, psychological changes take place that engender the will to attack a problem. As the energy level is raised, students tend to lose that self-consciousness which is paralyzing, and to gain courage to experiment. More time is needed than is usually allotted to "gym" if, after this warming up period, something is to be accomplished in composition. Where a double period is scheduled in the gymnasum, creative work is facilitated. The longer time span permits this warm up, some accomplishment in composition and time for evaluation. If the teacher has planned well, students may achieve some intermediary goal, such as completing the A portion of their dance, and have, thus, a better starting point for the next day's work, as well as satisfaction in accomplishment.

In the usual period of about thirty minutes of actual time on the floor,

this sound way of working is almost out of the question. The short period has another bad effect also. The teacher usually feels some compulsion to give students a certain amount of exercise in their gymnasium period, as a relief from the long hours of physical inactivity in the classroom. Thus he hesitates to use any of the precious time for discussion. It must be clear from the preceding explanation of dance, that discussion is as essential to the experience as are movement techniques. The teacher, pressed for time, tends to impose his ideas on the group and to tell them what to do and how to do it, in order to have something to show for his work with them, as well as to give them a maximum amount of physical activity. Thus the brief period tends to interfere with the teacher's use of the creative way of working, at the same time that it makes for partial and piecemeal work on the part of students that may seriously interfere with accomplishment.

Fortunately, or unfortunately, young people are the great adapters. They accept the fact that when the bell rings, they must drop everything and run to plunge into something else. In fact, they become conditioned so that they have a certain delight in dropping one thing to rush to another. It gives them a sense of busyness, and thereby importance, that they perhaps see as a part of adults' lives. But it in no way contributes to serious work, to sustained effort, nor to the thoughtfulness that is a part of creative work. It makes students strive for a quick kind of accomplishment, to try to get something done before the bell rings, or before the grades go in. Some pressure to complete an undertaking is often valuable. But this is better found in the performance they plan to give at the end of a longer time span. In situations where the time schedule permits a longer working period, or where that period can occasionally, by advanced planning, be extended beyond normal, much better results in creative work have been obtained.

In dance, as in other activities of the school, there is often need for opportunity to make some kind of field trip, such as to visit a museum, to carry out some project in the community, to travel to see a concert performance, or to participate in a dance workshop. Also, in preparing for a performance of their own, in which costumes and lighting are used students must find time to work on costumes, and hold, at least, one or two general rehearsals. If these experiences are a part of the educative experience, and we believe they are, they are worthy of school time, or at least of planning on the part of the administration that makes them possible without too great personal sacrifice on the part of individuals. Where the last hour of the school day is scheduled as a club hour, the preparation necessary for performance is facilitated. Scheduling, in any case, is sensible only in terms of objectives that are set up. If creative

work has value, then schedules should be modified in terms of how creative work can be furthered.

In this discussion, performance has been emphasized as a worthy goal, in as much as it is a means of bringing ideas to fulfillment and testing them against audience reaction, and also a way of sharing with others and making a contribution to the community. Thus performance, given for another group of students, or for friends, is looked on as an essential part of the creative process. As such it is set up as a goal when students have ideas to which they wish to give expression, or when they have developed materials in class time into compositions that are worthy of presentation. Public appearance, for any group of students should occur, however, only when each individual can lose himself in the group, and when he can work for group success.

A sympathetic administration will see these values in performance, and will recognize that only the teacher of dance, working directly with students, is able to judge when they have matured sufficiently in this activity to be ready for public appearance. It is unfortunate when pressure is brought to bear by the principal, or others, to put the work of the school before the community, without regard for this maturation of students. When this is done, the effect on students is oftentimes disintegrative, and the performance painful for both participants and spectators. In fact, all the educational values of dance may be lost even in the process of preparation.

If a date for performance is set, regardless of students' readiness, in the rush of preparation the teacher may be forced to abandon creative ways of working in favor of teaching the students a dance routine. This may, or may not, hold interest for them, and is most likely quite meaningless to them. In the ensuing drill for some kind of uniformity of movement, only the already skilled are likely to be successful. All the others, the great majority, develop a feeling of inferiority as they rehearse, so that they become more and more self-conscious.

Self-consciousness is a great inhibitor. The student with average neuromuscular co-ordination, will do worse than average in motor skills when fear tenses his muscles. And self-consciousness is a manifestation of fear. It is fear of making mistakes, of making an awkward appearance and of doing something that will make him an object of ridicule. And so, with muscles tensed, ready to inhibit instantly any movement that appears wrong, and with no will to act, but rather a desire to escape, these average students learn slowly and painfully. With lack of success, the majority become discouraged and lose what little interest in the program they may have had in the beginning. They come to performance tense and ill at ease, doing badly what they might do well. The final effect is to make them turn away from dance altogether. This is as it should be. It is

fortunate, when adults will not protect young people from disintegrating experiences, that they have the will and the stamina to extricate themselves from them.

If administrative procedure is such that it may interfere with sound educative procedure, the teacher has a number of responsibilities. One is to make both administrative officers, and the immediate community aware of what he is striving for in modern dance. This is, of course, a part of good teaching in any area. It is particularly important in dance because the public has had little, if any opportunity to discover dance as an art form. School administrators, also, are likely to have misconceptions concerning dance, because they have perhaps seen dance only as a part of vaudeville performances, in which they were impressed chiefly by the glamor and by the grace of the dancers.

Discussion of dance as a creative activity that has as its chief aim pupil growth will help a principal to understand what the teacher is trying to do. Adults, as well as children, however, learn best by first hand, concrete experiences. Therefore discussion will be made more meaningful if the principal can be persuaded to take time to observe students in creative work. Talking about dance is not the way, at all, to reach the public. Some kind of dance recital is probably the best way of informing them about dance.

Therefore the teacher should anticipate the demand for public performance, and plan a series of little dance programs with the intent of helping people see the educative values in dance, as well as the achievement of students. By making long range plans with students they will have sufficient time span to develop ideas and construct dances for a program. But, as indicated earlier, the sustained dance program, that may serve as an evening's entertainment, should be preceded by a joint class program in which students perform for each other. Out of this program students may select, themselves, dances that they feel are worthy of sharing with others. Then they may invite, to an informal program, friends and parents. This type of performance should include a demonstration of techniques, accompanied by some explanation, given either by the teacher, or by students.

Thus, at the same time that the immediate community has an early opportunity to gain understanding and share sympathetically in the work students are doing, the latter are developing ease and confidence in performance. By taking this step, and by making long range plans for a future, more extensive performance, the teacher may get creative work in dance fairly before the administration, as well as before the community. Thus he can help them see dance as an educative activity, help them realize that growth in creative work is a slow process, and persuade them that performance should not be set up to interfere with

regular work, but rather that it should be the culmination of that work.

In creative work in any activity, evaluation is an inherent part of the process. After the object is made, the picture painted, the plan carried into action, or the dance presented, students should be guided in estimating their accomplishment. Each one, in any case, judges his own work and compares it with that of others. Each, because he is immature, needs help if he is to raise his standards, and to become more level headed in appraising his own accomplishment. Each needs more than a comparative mark, or grade, on what he has done. He needs especially to find out his shortcomings, and his strengths. Only through this knowledge can he avoid repeating mistakes, and only on his strengths can he build for the future. In group work, with its problem of finding a mutually acceptable goal, it is often in this process of appraisal that the group, seeing what they might have done, becomes excited about an idea, or a technique of expression, that they can use to better advantage in the near future.

Evaluation, in this sense, has always to do with qualitative, rather than quantitative measurement. For success in dance has nothing to do with the number of ideas discussed, the length of a dance composed, nor the number of dances presented, any more than does the worth of a book depend on its length, or that of a picture, on its size. The only criterion for the success of a dance is whether or not the dance conveys, to the best of the students' ability, the idea that they intended to communicate. Thus evaluation involves self-estimation regarding whether the individual has reached up to the best of his ability, and appraisal of a dance form as a means of expression of ideas. In the process, standards, for what can be considered successful now, in terms of student ability, and in terms of dance, are set up, and are pushed higher as measures of future accomplishment. This use of judgment, and this building of standards, is as much an educative experience, as composing a dance.

Teachers in the field of physical education, in which modern dance is usually taught, have had considerable concern with objective testing. Since physical education has lacked status as an academic subject, leaders in the field have had a tendency, not so much to foster the unique contribution that physical education can make to the curriculum, as to ape the procedures of the traditional subjects in order to achieve some slight prestige among them. So it has come about that many teachers have striven to set up tests that measure performance. This can be done in dance, also.

It is not too difficult to measure height in leaping, to estimate that a person does well, or badly, a certain number of dance steps, to find out if he can discriminate between 3/4 and 4/4 time and the like. It is

a little more difficult to make an objective record of response to rhythm, although this, too, can be done. Since this kind of measure is customarily taken in terms of the accuracy, for example, of tapping, rather than on a basis of total body movement, it has little to do with dance. Nor have any of these measures much to do with the objectives here set up for dance in education. Testing is sensible and meaningful only in terms of what we are striving for.

These objectives, restated, follow. One is to help people use their bodies with the ease that comes from clear intent directing responsive nerves and muscles. The second is to help them attack problems in a constructive way. This involves using initiative, and organizing ability in making a plan, and carrying this plan into action. It has also to do with willingness to face and appraise what one has done. The third is to help people learn to get along with others. This means much more than acquiring social graces, or learning to live by the conventions. It involves being a contributing member of a group, able to exercise discrimination in exerting leadership, and being willing to work for group success, rather than for individual prestige. None of these objectives, a well-integrated personality, integrating ability, nor good group membership, can be measured with a yardstick, a stop watch, nor with pencil and paper tests. And yet, unless we discard these goals, it is only a waste of time to measure other abilities, unless, indeed, we can see clearly how the development of such abilities contributes to students' success in moving toward the goals we have set up.

The teacher must, again, in this matter of testing, be prepared to express and defend his point of view, if he is not to be led into a time consuming, misdirection of his energies. If there is pressure from the administration for objective testing, he must remember that, in any case, the setting up of such tests is the job of the specialist.

Whether or not he is expected to measure in quantitative terms the achievement of his students, he will be expected to make some report of their progress. If this report is a written record, then he will be able to indicate, in qualitative terms, a student's development in using his body as an instrument of expression, in constructing and carrying out a plan, and in becoming a responsible group member.

Here is an example of a written report. "Mary Jones is self-conscious in movement. This is indicated by her persistent effort to stand in back of someone else in class. She giggles when asked to lead a group in technique. However, in class discussion, she almost invariably makes a worthy contribution. In group work, where she is protected by being within the group, she is a willing and persistent worker. She makes an occasional suggestion as to how a dance might be worked out." Should Mary be given a grade of B or of C? What then of Helen Smith?

"Helen is outstanding in the group in skill in technique. She practices in her free time in the gymnasium. When asked to lead the group in a specified movement she is self-confident and competent. In class discussion, however, she creates distraction by her restlessness and tendency to practice movements. When she makes suggestions, they are often irrelevant. Although the others look up to her because of her skill, she is seldom a leader in making up a dance because she tends to build only in terms of what is showy in movement, and because she has difficulty in taking others into account in making plans." It is obvious that a grade of A or C tells none of these things. What it probably stands for in parents' minds, or may stand for in the minds of students, is skill in performance. Since the majority of teachers must turn in some sort of grade, let us at least be sure that the students have some idea of what the letter, or the number, stands for.

By keeping a self-evaluation chart, students will become aware of what the teacher's emphases are. They will assume some responsibility for recording their own progress. They will feel that a grade is the product, as it should be, of mutual effort to measure their progress. If a chart is used for self-evaluation, it should in no way be a substitute for the continuous group appraisal of movement themes and of dances, described previously, but should rather be an extension of this process.

The chart in appendix iii is, of course, only a sample of what a teacher may set up. The skills indicated will vary from class to class and from semester to semester. A premium should never be put on checking off items at an early date, but rather on an honest estimate of accomplishment. In reviewing techniques, and the constructive work accomplished, the teacher may suggest that the time has come to check on the chart. Then he can use this record to determine what further review is needed. If he has worked well with students, they will turn to him for help in judging their own achievement. Thus this form of evaluation becomes a joint teacher-pupil project in which the teacher again helps students face their shortcomings, to make reasonable judgment, and to see in which direction they need to move in the future.

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PART II

CHAPTER V. OUTLINE

INTRODUCTION: Six ways of initiating composition; criteria for selecting content; basic concepts of structure.

TIMES CHANGE: Description of the growth of "Times Change."

CHRISTMAS CARDS IN DANCE: Illustration of how to make "Christmas Cards" in Dance.

AT OUR SCHOOL: Analysis of "At Our School" as a unit of work in dance.

Group Planning: Setting up a goal

Processes That Students Go Through in Such an Experience

The First Five Lesson Plans Through Which "At Our School" Became a Dance Composition

Analysis of These Lesson Plans

CHAPTER V

EXPERIENCES IN GROUP COMMUNICATION THROUGH DANCE

The beginnings of composition may be found in the feeling that is released in exploratory and manipulative experiences in dance; in the desire to dance with an intriguing piece of music; in reiterated words or in rhythm; in converting pantomimic movement into the rhythmic, stylized action of dance; in making variations on traditional dance steps; and, finally, in idea or feeling that has sufficient compulsion to set people searching into depth of meaning and building a dance structure that will communicate to others the impelling idea.

Specific ways of selecting content for dance and means of building it into a dance form are the concern of this chapter. First let us examine briefly criteria for the selection of the content of composition, and then point out some fundamentals of form that will enter into every composition. Two criteria for the selection of ideas follow.

One is that dance has no vocabulary for telling, by representational means, a story; it has to do with meanings. Dance originated, as we have seen, in the rhythmically reiterated movement of tribal dance. As ritual, and during the centuries of folk and court dancing, people took part in dance because of the happy effect that this kind of movement, done with others, had upon their feeling state. This beat of total body movement is now used to convey feeling, or meaning to an audience. It can do so because spectators, like the dancers, are kinetic creatures responsive to the pulse and energy release of movement. The essence of dance is found in the dynamics of movement, in rhythmic beat and recurring pattern in space. This movement, structured in time and space, can be used to convey an idea, but only in abstract terms. When it becomes specific gesture, then a different art, that of pantomime, has supplanted dance. Perhaps looking at examples, in Chapter VI, of how to use pantomimic movement as the basis of a movement theme, will help make this difference clear.

Another criterion to be used in the selection of content is the social and emotional maturity of students. High school, as well as college,

people have moved beyond the childhood realm of make-believe into the reaches of adult imagination and feeling. It is silly to have them represent, in dance, trees, flowers or any other object in nature. Let the teacher remember, however they may fluctuate from seriousness to nonsense, from adult ways to those of children; however raucous, or full of the spirit of jitterbug they seem, that the depth of their feeling and the height of their aspiration know no measure. Let him never, because he thinks students are too immature to have ranged through adult emotion, scoff at their choice of the profound, or the tragic. Theirs is an intensity of feeling that the adult does not understand, perhaps, because he has lost it. The teacher must be prepared to reject only what is superficial, sentimental or insincere. Only his knowledge of young people in the world today, and his own good taste will enable him to do this.

After the idea for a dance composition has been chosen, the next problem is the shaping of the idea in movement, structured to suit the meaning, in time and space. Students need to encompass certain basic concepts of structure such as repetition, contrast, climax and unity. Such understandings are not foreign even to young children because they grow up in a structurized world whence art has derived its fundamentals of form. For most students, however, these aspects of structure must be brought to consciousness. Furthermore, students must be helped to apply them in the construction of dance.

Helping students gain insight into what constitutes form should never be an academic process isolated from the dance experience. Such insight should be fostered in the process of dance construction. It can be aided by the use of illustrative material. In dance the novice must learn the value of repetition. To do a series of movements, each, perhaps, interesting and expressive in itself, but each of which goes on to the next without being reinforced, is like rambling on in incoherent speech. An example of the forcefulness of repetition may be seen in Morgner's "Christ Entering Jerusalem," or in the balanced grouping of Gauguin's "Women Resting." Similarly the teacher can help students hear repetition in time by having them listen to music, or see a documentary film, such as "The River," with its use of recurring words and phrases. Poetry, of course, will serve the same purpose. Vachel Lindsay intended that "The Potatoes Dance" should be danced.

Students need also to know that contrasts are necessary. These should be sensible contrasts, not mice and water lilies, not equal parts of magenta and orange, and not percussive movement and the sinuous action of the hula. By helping students hear the A B A of a simple three part song form, they will gain a concept of "sensible" contrast. If the teacher has on hand some records to play for them, those who are familiar with music will be able to point out to their classmates the enlivening effects of

contrast that are gained through the instrumentation in a symphony. In these, and other ways, he may draw on the various arts to further understanding of form in dance.

A dance, otherwise excellent, that lacks climax may leave an audience quite unmoved by its power, gaiety or humor. To illustrate climax the teacher will refer to the temporal arts. Students have already been made aware, in literature, of the various effects achieved by various endings. Music of the classical tradition, with its grand climax, or of the contemporary school with its novel treatment of endings may be used to illustrate the point.

Climax for dance may be achieved by the forcefulness gained by increasing energy release, by augmenting the size of a group, or by increasing the tempo. It may have an element of surprise achieved by a sudden change of direction. It may be found in silence and repose ensuing on vigorous action; in the rounding out of a sequence by a return to an initial theme; or in the way a coda is devised to sum up and conclude what has been previously stated.

Organic wholeness, which is a sine qua non of any work of art, no matter how unique its treatment may be, is an outgrowth of the motivating idea. Tricks and devices do not make for a whole that has vitality. In the sincere search for meanings, and in the forging of movement to convey these meanings, non-essentials are stripped away. In the refinement of idea that goes on in the process of making meaning visible, only fundamentals are retained. The composition takes on a living quality because movement in time, and in space, is structured by purpose.

Examples of how students have developed and presented fairly extended compositions, or a dance drama, are given here to illustrate both the selection of content and the structurization of idea. The first of these is an illustration of how a disrupting experience that affected the lives of the entire group gave direction to students' choice of content for dance. The second is an explanation of how a group of beginners who wanted to contribute to a school Christmas program worked out Christmas Cards in dance. The third is an example of how, through discussion, students were led to the choice of At Our School as subject for dance. This last example will be analyzed in some detail to indicate both a day by day plan that may be used in carrying out a unit of work in dance, and the processes that students experience in such a project.

"Times Change"

In the fall of 1941, a group of students were casting about for an idea for their annual spring program. They had a number of ideas under consideration when December 7th changed the pattern of all their lives.

With the whole group upset by a common catastrophe, with their thoughts revolving around how it would affect themselves, their friends and their future, and with a common impulse to do something to serve in this crisis, there seemed only one possible subject for dance. Anything else that they had considered previously now seemed remote and meaningless. If they had tried to use another idea for content, they would have found their efforts insincere, and their product artificial. So discussion centered around what our declaration of war meant in their lives. Was adventure, a feeling of the glory of war and a vision of heroic action in their minds? Was it the sacrifice that friends and older brothers would make in entering the armed forces? Was it the tragedy of parting?

In all parting was there not only the sorrow of breaking strong ties of friendship and love, but also, at least for the one who was leaving, already a pull toward the fascination of the unknown? After all, in leaving friends and family, however near and dear, were there not certain irksome duties, little irritations and petty annoyances to be thus escaped? But what of this unknown in war time? Heroic moments were surely few and far between. The deadly monotony of camp routine, or even the work of rolling bandages for the Red Cross would have nothing of romance and glory in it. Could we convey something of both the heroics of war and its devastating grind and regimentation? What was really uppermost in their minds?

The last proved to be a feeling of indecision as to what they should now do. Indecision is in itself a sufficiently abstract concept to lend itself readily to dance. Yes, we would have a dance of hesitating as to what to do, of turning in one direction and then another, of feeling the immediate duty to family pull in one way, of other duties leading other ways. This dance later was entitled, "What Now?" and was worked out by two students in a beautiful lyrical, sustained fashion. The next idea that came clear was that we should present the impact of the declaration of war on our lives; that we should try to convey how, in the midst of sports, or Sunday solemnity, or carefree gaiety, we were electrified by the shocking announcement. It would immediately precede, of course, the dance of indecision. Interestingly enough this shock of announcement never became a part of the dance sequence, even though the group set to work with it in mind, and even though it contained possibilities for high dramatic action. If we had planned to use a human voice as an announcer throughout, as in a radio play, this moment would probably have been included. As it was, the students discussed further how we could portray the ease and carelessness, the humdrum quality and the gaiety of our lives, what aspects of our daily doings lent themselves to portrayal in dance, and finally, what few, outstanding essentials might

stand for what our lives felt like before we were galvanized into a new pattern of action.

They decided on a strolling theme, a waltz theme and a sports theme. It occurred to them that the popular song, "The Last Time I Saw Paris," was exactly the right mood for strolling, greeting friends, having little conversations, and strolling on again. The music seemed banal and entirely without rhythmic interest. But we were fortunate in having an accompanist who could take a melodic theme and vary it as to key, rhythm and harmony, just as in dance we could vary movement tensions, rhythm and space relationships. "The Last Time I Saw Paris" became, at least, the melodic springboard for this dance. As we searched for simple titles to call the succession of dances that finally emerged from discussion and construction, this first dance became, "As We Were."

The group set to work on a strolling theme. It turned out to be a step which carried the weight well forward, a shift of the weight back, a step onto the same foot and a change step, a sweeping bow to the audience, a quarter turn so that they faced the direction of entrance, a lifted arm toward the spot from which they entered, two steps backward, and a half turn to repeat the theme in the original direction. This worked out with people and space, as follows: one couple entered; after their signal, as though to beckon friends, the next couple came in, as the theme in music and in movement repeated itself. Four couples in all did this dance. At the third repetition of the theme, the first couple moved in a new direction, up stage; at the fourth repetition, this couple started across, up stage, exactly opposite to their first line of direction. The second, and third couples, in turn, moved over the same tracks, so that by the time the fourth couple entered, the stage space was filled with people, giving depth to the composition.

With couples I and IV, and couples II and III opposite each other, they began the B portion of the dance, each moving toward a new partner and turning that partner around, and then returning to their original partners. With the A music and movement, they now moved toward the exits, couples I and IV crossing the stage to exit opposite their entrance, and couples II and III leaving by the door through which they entered. This breaking up of the group gave variety to the simple pattern, and also put the couples in the desired position for their entrance on the waltz theme, which followed immediately.

In working on this dance, we were constantly trying to think how to convey a feeling of easy informality, and at the same time how to stylize the movement sufficiently to give it the authority, and clear cut impression, that is necessary in dance. The sense of carefree ease was carried by the quality of the movement, and the way the feet danced the little step pattern. Style was found in certain set positions of the arms, the sweep

of arm movement in the bow, in the lift of the arm, in the use of the foot with toes turned up and heel set on the ground, just before the weight was rocked back, and more especially in the animated, very erect carriage.

During the work on "As We Were," other things were going on. Discussion of what else we wanted in "Times Change," how our concepts could be expressed, what would be good titles, and how we could bring the dance sequence to some sort of satisfactory conclusion both as to meaning, and as dance, were carried on in class, in dance club and more especially as a few people gathered together with leisure to talk. One idea emerged early in the discussion. It was to portray the routine and monotony, as well as something of the rigorousness and discipline and strength in military life. So while Group I developed "As We Were," Group II expended tremendous amounts of energy working out, "On Duty."

Their formation for this dance was three lines of three; their basic movement was jumping to a forward stride position, jumping to bring the feet together, repeating this movement, and then bringing one leg up to front horizontal and down, and then the other up to rear horizontal and down. The arms were carried, and moved, in a strictly stylized manner. The brief theme was repeated once with sides to the audience, then done twice facing the audience, and finally twice facing opposite the direction of entrance so that the group moved, in effect, on three sides of a square. On each change of direction, the arm action was varied slightly. The effect was that of a vigorous drill.

By the time this theme was established, and reiterated in space, the group had decided on a B portion that would give the effect of complicated maneuvers. To change from the A to the B, they made a brief transition step so that all faced diagonally to the left. The B took shape in a two part rondo form, with two of the diagonal files thus formed, moving forward, and then pausing in a kind of manual of arms, the other three files taking the forward movement while the first stood still. After this theme was repeated in the same manner moving backward, it was taken, in the same succession, to the left and then to the right. The transition was then repeated in the opposite direction and the A portion recurred, in one direction only, with a marked slowing of tempo to give the effect of people tired and ready to drop. And drop they did, into informal groups.

The accompaniment, which had been only the drum and chords on the piano, up to this point, now changed to a faint and dissonantly reminiscent version of the melody of "The Last Time I Saw Paris." The groups, seated informally on the floor with some feet resting up in the air, swayed slightly with the rhythm, hopefully projecting a feeling

of nostalgia for "As We Were." Then each group of three carried out a little humorous pattern of its own, as of wanting to leave, as of tired feet, and as of pulling out a letter or picture, then dropped to the floor again, to sway once more with their memories of "As We Were." With a sharp and sudden drum beat, they sprang into their original formation and repeated the first phrase of the A portion, until they were off stage.

A basic plan of working had developed by this time. The students in group I, working on "As We Were" had become a civilian group. Their second dance was to be "Joining Up." While the students in group II were now committed to military life. Their second dance was clearly going to have to do with the tension of waiting, and the sharp and swift action under attack. "Suspense and Shock," was the somewhat unsatisfactory title of this dance.

Group I, in talking over "Joining Up" decided to try to portray the excitement of joining some group enterprise, of becoming a part of war effort, and then to make three little stylized and comic patterns as of First Aiders, Canteen workers and Motor Corps members. The rush and excitement of "Joining Up" found adequate expression in a wedge shaped group, with a strong forward focus, using a quick patter of feet. Whenever the group moved in the original line of direction, it moved as a unit; when it turned back on that line, it was in a sequence of 1, 2, 3, and finally 4 people joining in the action. As the small groups contributed their "bits" the large group did a slow sustained background movement. See Chapter VI, p. 237, for a description of the action of the First Aiders.

"Suspense and Shock" meanwhile, became objectified in a slow sway, as though watching, a quick change of direction as though fearful of attack, then a sequence of abrupt and startling falls. The B portion was done on a lower level, the group supporting itself in a variety of ways on the floor, and using, again, sustained contrasted with sudden movement. On their feet once more, they repeated the first part of the A, and ended with a coda that provided a strong climax in forward falls.

All through this construction period, we were really struggling with the problem of concluding the series of dances. For a successful movement climax we knew that numbers, and something striking as to rhythm and action were necessary. Since it would follow "Suspense and Shock," we had a real problem to find something strong enough to climax the dramatic falls. We saw rather anxiously that time was slipping away. But finally we became surer that for success in life, or in our little drama, we must join forces, and work together. So the last dance became "All Together."

It worked out just as we wished and as a concluding dance should be

worked out, by varying movement materials that had already been used, and by bringing the two groups into exciting juxtaposition in a resultant rhythm. Group I entered on a diagonal with a variation of its waltz theme done at a faster tempo and with stronger movement. The students took their places on, and around, a small platform in the center of the stage, and kept their 3/4 time with a beat in place. Group II then entered by threes in 4/4 time with a variation of the A portion of "On Duty," to form three spokes extending out in space from the platform. Then, while group I, keeping a beat of 3, established a movement up onto the platform and down again, that emphasized verticals, group II, with its beat of 4, wheeled as lines and pivoted into files to give a strong horizontal movement. As an exit, the groups intermingled and moved together on the accented beat of the rhythm that results from combining a 3 and a 4. The effect of different people, contributing in their own way, the excitement of the two rhythms which opposed each other yet did not conflict, the unexpectedness of the beat of the resultant rhythm, and the strength of movement, all contributed to the achievement of climax. Thus "Times Change," as presented, consisted of the following dances:

As We Were (3 themes)	Group I
What Now?	Duo
Joining Up	Group I
On Duty	Group II
Suspense and Shock	Group II
All Together	Groups I and II

The problem of costume was solved very simply, on the basis of several considerations. One of these is always present. It is to use something that will permit freedom of movement, and that will withstand the wear and tear of vigorous action. Another is to find, or to make, costumes that suit the meaning of the dance, and that through line and color will contribute to the movement that arises out of meaning. The third consideration was the very practical one of what we had on hand to work with. This happened to be blue, long-sleeved leotards, street length, matching skirts, and fortunately, short modern dance costumes of cotton jersey in the same blue as the other costumes.

Group I wore the leotards and skirts, and added a broad collar of a directly contrasting deep rose, a sash and a perky hair bow of the same color. Group II used the short dance costumes. They achieved the effect of a Sam Brown belt by using a two inch white webbing strap across one shoulder, attached at the waist to a belt of the same material. They made little soldier caps, similar to those that children make by folding

paper, out of white oil cloth. By using the same basic blue, the two groups could dance together without any problem of changing costume. By using class and club costumes, at a cost of a little less than two dollars, seventeen people appeared in what proved to be effective costumes.

Although, throughout this description, the working space has been referred to as a stage, and this term was used in talking and planning with the students, actually the dances were never performed on a stage. They were given in a gymnasium with no screens, nor curtains to give any effect of a stage. At the beginning of the program, groups I and II, in costume, seated themselves on either side of the "stage" space, just as they would have done at a joint class program. As colored flood lights, placed in the balcony, were turned on, Group I rose and began "As We Were," in the way it has been here described. The effect of having a group sit quietly while another is performing is attractive in appearance, and is much better than having students make awkward attempts at entrances through gymnasium doors that may not be conveniently placed. The two groups used in this dance sequence were not large, but through vigor of movement, concentration of effort and well-knit patterns that had been planned as though for an ordinary stage, the dancers were not lost in space. One dance followed another immediately with no time lost in changing costume, so that the attention of the audience was kept fixed on the moving group with its vitality and variety of action.

"Christmas Cards in Dance"

A group of beginners wanted to contribute to a Christmas program at school. They hit upon the idea of presenting "Christmas Cards in Dance." The group talked together about all the kinds of cards that express the Christmas spirit. They listed religious, old-fashioned, sports, children's, modern, elfin or fairy, peasant or folk types, as well as jolly or somewhat humorous cards. At their next meeting they brought cards to illustrate what they were thinking of. Interest reached a high peak; suggestions came popping out. The teacher was a bit concerned lest, with pictures before them, they were thinking of imitating actual poses of figures on the cards, and bringing these to life in pantomimic gesture. So he directed discussion with this in mind.

During the process of selection and planning, he emphasized the need of finding basic ideas that would lend themselves to expression in movement. He constantly questioned them as to what kind of movement they would use to carry out a given idea, asking individuals to illustrate, in movement, what they were thinking. Out of this questioning and response it became clear that the group realized that this dance project would involve rhythmical movement, with a structure extended in time and space, rather than a series of poses. Perhaps it was because they

had watched dance club at work and seen some of its dance programs, that they felt prepared to make up dances.

As ideas for movement were clarified, there was a running comment on suggestions for costumes. Because of the pictures in hand, and the delightful possibilities for color and variety in costuming, visual images of how the dancers would look were constantly cropping out. The teacher encouraged these suggestions, as well as those about quality of movement, grouping and space pattern. For costume should be an intrinsic part of dance. He emphasized, however, by putting questions to the group, several practical points. "What do you own that will serve as a basic costume? Can you move freely in the kind of costume that Helen is describing?" Several of the group, facile with color, agreed to sketch some simple costumes, that might be appropriate for the several ideas under discussion, to show the group at its next meeting.

While ideas for movement and costume were taking shape, the teacher brought the question of accompaniment for the dances into the discussion, indicating that for some of the dances, at least, Christmas carols could be used. This brought up a little discussion about how people react to familiar tunes and whether songs that have words which evoke specific images can be used for dance. The teacher said that if a piece is very familiar and dear to people, almost anything that dancers would present with it, would offend their preconceived ideas as to the mood or meaning of the music. On the other hand, he pointed out, many carols are suitable for dance.

In fact, he told them, the word "carol" comes to us from the old French "carole," which signified a dance done in a ring. In the English of Chaucer, the word "carolling" sometimes referred to dancing and sometimes to singing. Practically all of our Christmas carols are traditional, stemming from the days when there was no instrumental music, as such, and all music was written as dance, or song, accompaniment. In those days, a dance tune sometimes became a song and vice versa. A "ballet" of the 16th century, for example, was music written for dance. If words were written to these ballets, and if a "fa la" refrain were added, the ballet became a song known as "Fa la." This explanation, the teacher knew, would arouse interest. For the school chorus was already practicing carols, one of which was "Deck the Halls," an old Welsh carol with a "fa la" refrain.

"Of course it's like a dance," the students said, "it's so jolly, let's use it for a jolly Christmas card." But the teacher's opinion, that a dance could never convey all the images in the song, such as, "don apparel," and "see the blazing Yule," overrode their choice. Another "Fa la" became the accompaniment for the jolly dance, namely, "To Shorten Winter's Sadness." So one card, a jolly one, was decided on. Meanwhile

the students who had some talent in painting and design had put their heads together. They "knew" they said, what the costumes were going to be like for the jolly dance. The jolly, easy-to-make costumes that they depicted, will be described later.

During this second discussion period the following dances, in addition to the jolly one, were decided upon: one that would be religious and worshipful in feeling; a sports dance that would be clean of line and swift in movement; a children's card to be bouncy and full of fun; and an old-fashioned one in period costume to be based on some quadrilles the group already knew. These would be stylized and done more like the lancers, that is, as ladies and gentlemen would do them.

The students were then asked to gather in groups, those who would like to be in the jolly dance joining together, those who felt they could do the religious dance, sitting down together, and so on. Some of the students were more timid than the others, and hesitant in expressing their preference. These made up the group that did the old-fashioned dance, for they were the less skillful members of the group and would find security in working with familiar materials. Before leaving, all agreed to think about the dances, their costuming and suitable accompaniment for them, and to be ready to go to work on the dances next time.

Before the next period, the teacher and accompanist had gone over any number of musical compositions and had selected suitable numbers for the group to hear next time. Octavio Pinto's "Ring Around the Rosy" was arbitrarily chosen for the children's dance. Out of several compositions, modern as to rhythm and tonality, that the group listened to at the following meeting, they selected one from "Suite Moderne" that appealed to them most for the sports card. Traditional tunes were chosen for the quadrille. For the religious dance, the group, in spite of the teacher's advice, decided to ask the chorus to sing "Gloria in Excelsis" as accompaniment. After hearing its chosen music, each group set to work on its composition.

The five students making up the children's dance were thinking of children playing and tumbling in the snow, throwing snowballs, tobogganing, taking big steps in the deep snow and joining in a ring to whirl in sheer exuberance. Their dance form had to fit, of course, the simple A B A of music. They developed a gay little pattern, quite on their own initiative with no help from the teacher except as to suggestions for stylization, and as to rhythmic interest. For example, in going around in a circle, they were simply skipping in a childlike manner. Changing this action to four high steps on the strong beat of the music, followed by four uneven, skipping steps, gave rhythmic interest to the action. In their "snow balling" incident, it was suggested that the movement be done contrapuntally, the three reaching down, while the other two

used the throwing gesture with great exaggeration, and the three throwing as the two took the lower level. The music was used twice through with some slight variations in the action on the repeat. The climax of the dance was a fall, as though tumbling in the snow. Clad in short blue knit-jersey dance costumes with fuzzy red caps and big red mittens, the students did a dance that was merry and child-like, as they had intended it to be.

The jolly card came next on the program and took its title, "To Shorten Winter's Sadness" from the "Fa la" which was its accompaniment. Since this was a song form, the meter, phrasing and spirit of the music was readily encompassed by the members of the group so that they worked almost entirely without piano accompaniment. They readily recognized the two measure question and two measure answer in the first fourteen measures of the music, and the sense of conclusion, of action falling together, in the last measures. They had looked at scenes of traditional English festivities and had decided to have two students dressed as page boys, acting as heralds, and two lithe little girls who were skillful in tumbling, as court jesters.

As the curtain went up the page boys were to be revealed, as though trumpeting an announcement. Always the question would be taken as a slow, sustained movement on their part. And always the answer would be a quick action—somersault, pretend to throw at each other, miss and one dive unexpectedly between the other's legs—on the part of the jesters. The page boys were, for example, facing each other as the curtain rose. On their next two measures, they turned with a sweeping gesture to face the audience. On the next, with a long step backward, to change the frame for the jesters, they dropped to a kneeling position. The jesters, meanwhile, used the question for a preparatory movement, and the answer for sudden action. Because of the brevity of the action phrase, this plan demanded well constructed movement and very concise rhythmic response on their part. The humor that they were able to inject into surprise movements made the dance fun for the audience. And the very gay costumes that had occurred to the two painters, made the dance colorful.

The costumes were a good illustration of what a combination of ingenuity and practicality can devise. The page boys borrowed blue leotards from dance club. Tam O'Shanter caps were made of red sateen. Stripes of the same sewed up and down on the short blue gym bloomers that completed the costume, converted these dull articles of clothing into doublets. Hose weren't missed. Trumpets were imaginary. The jesters, too, used the blue leotard and matching short bloomers as a foundation for their costume. With a square of red sateen sewed on the front left quarter of the leotard, and one of yellow sewed on the

back right quarter, and a few diamond shapes of red and yellow stitched on here and there, they needed only the long pointed jester's cap, made by sewing a triangle of yellow and one of red together, to be very gay.

The students who were to do the worshipful dance wanted to give expression in the A part of the song form to the sense of spacious firmament, and awe before its starry vastness, conveyed by the opening words. For the chorus, they felt that the simplicity of the words permitted more decisively patterned movement, but still prayerful in mood. Their dance consisted largely of slow, sustained axial movement, interesting in space, though static, because of the odd relationships established between the three.

They had looked at many cards, realistic portrayals of saints and church scenes. Then one that was like a stained glass window, caught their imagination because of its jewel-like color and the strange distortion of the little figures. "It is medieval in feeling," the teacher told them, and went on to explain what he meant by that expression. He talked about how the figures in tapestry, in stained glass and in stone, in the days of the Gothic cathedrals, were usually portrayed in curious postures. Sometimes these human beings had their heads thrown achingly back, their bodies twisted so that hands and feet were placed, to balance body tension, on one side of the figure, or the body stiffly recumbent but with the head lifted and thrust awry. The students' interest was aroused, and these three pored over the illustrative material that the teacher brought to class.

At their exclamations of interest, admiration and amusement, he explained further that the distortion found in the work of the medieval artists was not the result of their inability to draw or carve properly but that it represented their vision of the world,—a world that ever strove for saintliness, a world that tormented the flesh that the spirit might be free. Perhaps the aspiration of medieval man for heaven, and his striving with the weakness of human desire, could only be portrayed through such strained and cramped figures. "Of course," the students agreed, as though the foundations of truth had been touched upon, "Let's make our movement not just awe and prayer but a kind of struggle against ourselves, too." So something new in naïve tensions in body movement gave to the three striving there, with the "Gloria" echoing through the transept and vaulted dome that it creates, a sincere dance that was the more modern because of its medieval flavor.

These three didn't need the piano to work with because they could readily remember the phrasing and the form of the song. They planned their dance with only occasional comment from the teacher. They planned their own costumes, too, simply and effectively by a bit of

judicious borrowing and with some cheesecloth that they dyed. Two of the long dance skirts they used were of a deep, bright blue, one a corresponding red. One headdress was made of cheesecloth dyed the heavenly blue that is characteristic of renaissance paintings; the other two were of that curious bright pink that is seen in many of the same pictures. In the program the dance was done with the chorus singing on stage, but the stage so dimly lighted that they were scarcely seen. A soft glow of light from one flood concentrated interest on the three dance figures.

For the modern sports cards, the group thought that three would be effective. The pattern, they said, would be more one-sided that way. By tacit agreement, three students who were more skillful in leaps and turns, than the others, started the sports card. As they looked over the cards that had been brought to class, the teacher questioned them as to what made these designs "modern" in contrast to those executed in a more traditional manner. In their first difficulty in making this discrimination, all they could say was, "They're different." Then someone proclaimed, "But all the designs we've been looking at are modern. They're all made today." "True enough," the teacher said, "and yet you call these sports cards 'modernistic' and feel that they are distinctly of today." As the group looked and as the teacher asked questions, the reasons for this designation became explicit. "Simplicity, lack of detail, big empty space and a few striking lines, nothing fussy, clean cut, space balanced by a figure, not like a photograph, just a few lines to give the effect of speed," were some of their comments.

"Not like a photograph" was the phrase the teacher picked up. "How can you make a dance that is not like a photograph of three girls doing some movements? Can you give the effect of speed without rushing around? How can you streamline yourselves? (Much laughter.) How do the people who draw advertising copy streamline their products?" A few suggestions came from the girls that provided at least a beginning to work on. One, they would use the movements of ice skaters as a basis for their theme; two, they would see if they could make the pattern one-sided; and three, they would try for a long smooth line of arm, torso and leg, breaking it abruptly to re-establish it quickly again.

These three had the hardest problem, for the music was contemporary in feeling and structure, and hence much more difficult in rhythm and phrasing than the old familiar song forms. The carol dancers did not need the piano except when they had completed a portion of their dance and wanted to check on their tempo with the music. So the sports group had constant help from the accompanist. Over and over she played their music, pointing out the change in meter, and by emphasizing cadence, bringing out the phrasing as clearly as possible. When they

felt that they had grasped the sequential form of their music, these three left the piano to the "children" and tried out all sorts of swift movements. To stand on one foot and bring the torso, an outstretched arm and leg into a horizontal plane, looked like speed, they decided. They practiced coming out of this position with a body twist, keeping the weight back as far as they dared, and taking, with the free foot, a long thrusting step forward. The three would fly diagonally across the "stage" space, and then return in a sequence. Their cheeks got as red as skaters', and their muscles got sore. But day by day they kept at it. Their technical skill grew by leaps and bounds.

When they appeared at performance in their black skating skirts with red lining, and white sweaters, their dance was greatly applauded. For everyone likes vigorous, clean-cut movement. And if the modern card was more like an imitation of skating than like modern dance, at least it had the zest and individuality of creative work. And the three who had planned it, had grown in understanding and appreciation for design. For weeks afterward they were still asking the teacher to settle their arguments as to whether a certain building, or a certain picture, was modern.

While the accompanist helped the sports group, and the other groups helped themselves, the teacher watched the old-fashioned group, humming and "tra la ing" their tune, put together the figures of several quadrilles that they knew. A square set, they decided didn't have much audience value. "It is too shut in and too much a dance for ourselves," they said. "Suppose," said the teacher, "the second side couple, with their backs to the audience drops out, as though watching the others. The top couple would then dance with the first side couple and the foot couple. Then let the second side couple come into the set while everybody swings, and join in on the left hand star." So, with some complications as to the music, the pattern was worked out. With each progressive figure, the gentleman of the downstage couple led his lady out of the set and they acted as a miniature audience, and each time for the "in between" figure, he swung her back into the set.

As soon as this pattern was clear, the group started working on style of movement. Skipping, they decided, wouldn't do for ladies and gentlemen. The chain step seemed more suitable. On "honor your partner, and honor your corner," the gentlemen would do a sweeping bow, the ladies a real curtsey. This took practice, because they were accustomed to rushing at great speed through the quadrille, bobbing their heads for the "honor." Each must carry himself very erect, they agreed, the hands would be lifted high in "circle left," and nobody would grab hands, but just touch palms together. On the grand right and left, the arm would be swept around, and the finger tips would just touch in passing. And

thus the quadrille became less like a country dance and more like the lancers.

The problem of entrance and exit was yet to be solved. They decided to come tripping in, laughing and talking (silently) as though coming in out of the cold, greet each other and take their places for the dance. As an exit the gentlemen would do a really courtly bow, the ladies a deep curtsey, then each gentleman would offer his arm to his lady, and lead her off stage. In their "out of doors" period costumes, ladies with polk bonnets, funny little jackets, big skirts and tiny muffs, the gentlemen in top hats and tails, they made a gay scene. The gentlemen managed the hats by using them in the initial greetings as they came in, and then laying them aside on benches provided for the purpose, before leading their ladies in to the set.

The entire program was a joint project of the music, dance and drama departments. It consisted of three parts, first the gay carols and the gay cards, then the more solemn religious carols, and the dance of worship, and finally the Christmas play. The chorus opened the program singing, off stage, "Deck the Hall." While they sang, students came in, some carrying wreaths, others candelabra. The wreaths were readily hung on big hooks that had been previously provided for that purpose, and the candelabra were placed so that stage space would be clear for the chorus and for the dancers. The dance instructor had helped the wreath and candelabra bearers with carriage, and with style of movement, so they moved with ease and sureness in their simple pattern that was like a kind of ritual. At their exit, the chorus came on stage singing the last verse of "Deck the Hall." The program follows:

CHRISTMAS PROGRAM

CAROLS

Deck the Hall	Old Welsh Air
Carol of the Bells	French
Patapan	Burgundian Air

CHRISTMAS CARDS FROM US TO YOU

Children's Card	Pinto
"To Shorten Winter's Sadness"	Dykema
Sports Card	Whiting
Old-Fashioned Card	Medley of Old Tunes

CAROLS

Tyrley Tyrlow	English
O, Come All Ye Faithful	Old Italian Hymn

Gloria in Excelsis, *Dancers and Chorus* Bach
Oh, Little Town of Bethlehem Redner

CHRISTMAS PLAY

At Our School

GROUP PLANNING; SETTING UP A GOAL

Dance club had been discussing ideas for a spring program. They intended, of course, to use current favorites for the opening numbers. It was always fun to revive some of last year's dances even when new people must learn some of the parts. The audience, too, was always pleased to see something familiar, something they had approved and could now claim, in a way, as their own. It was customary, also, to use some studies developed in the classes for part of the program. Club members approved this practice. For one thing, these dances gave variety to the program and they prevented the evening's entertainment from being too ambitious an undertaking for the club. For another, participation in program developed interest in dance among the classes so that the club drew from this group many new members. So with classes working on new studies and with club time already spent on reviewing, and inducting new members into "Favorites of 194–," the first half of the program was well taken care of.

In regard to the second half, there was lively discussion. The teacher had emphasized making compositions about the familiar, rather than about ideas remote from their lives which could readily be romanticized. He had tried to make them realize that they could project with sincerity and with the originality of their own point of view that which was familiar and well understood. So one day, in discussion, as often happens, this idea was tossed back, as their very own, to the teacher. "It won't be any good unless it's something we understand," said one. "That's what Miss M. always says in our English class," chimed in another. "She says the best themes we wrote were the autobiographies that we did last spring." Another added, "Mr. B. in our drawing class says to look at things on the way to school; he says the best subject for a picture may be something you see every day, and you pass right by it without even seeing it." "Well then," came from another, "let's make a dance about school; we know that better than anything." This remark brought forth dubious glances from some, hilarity from others, but on most faces, a dawning awareness that at last they had hit upon something good.

Ideas came bubbling out, "School dances—football games—the way we hurry in the morning—how we rush between classes—the line in the cafeteria—the teachers going slowly across our line to their lunch room (this rather surreptitiously)—loafing around after school—clubs—the Mark

office (familiar term for the school paper). There was much laughter, for every remark carried with it happy memories, little half-secret, silly bits of experience prized the more because shared with only a few. Swift glances crossed the room and three or four would burst into peals of laughter. "Remember when—." Would discussion ever be serious again today? What would stop this babble of reminiscence?

One of the students suddenly caught the expression of amusement and dismay on the teacher's face, and brought them back to planning. "Is there nothing but parties and games and funny things in school?" the teacher asked. "If a program consisted of only humorous, gay and satirical dances wouldn't it become a little tiresome? If we are going to present our school, or life at our school, aren't there important, serious things to say about it?" So the students dispersed, each promising to jot down on a slip of paper, for the next meeting, those aspects of school life that he thought should be in a program. They were asked to consider three things. One was variety of mood, the gay, the comic and the serious. Another was to try to think of ideas that lent themselves to dance; and the third, to try to imagine what movement, or grouping, could be used to convey the ideas they wrote down.

At the next meeting, as each read his list, the teacher jotted on the board various ideas, grouping together those that were similar, but taking care to write down the exact expression used by the student. For example, the spirit of service appeared in many of the lists. Thanks to leadership in the school, this ideal of service, of helping other students to have a richer school life, and trying to contribute to the community was definitely incorporated in club life. This spirit of service to others was expressed as "Service Clubs," "How we serve," "For school and community," "Lend a helping hand" and "He who loses his life shall find it." Noting these exact expressions of the student was an aid in arriving at an agreement both as to meaning, and as to a title for a dance. In the phrase, "Service Clubs," alone there was little indication of what the intent of the student might be. Whereas in "Lend a helping hand," the motto of one of the clubs, there was already an indication of intent, and implications for action. The more specific the word or phrase, the more likely it is that people will understand its meaning. So the group decided that "Helping Hands" would be a good title for the spirit of service that should certainly claim a place in any portrait of our school.

During this second consideration of ideas, the students' emphasis had swung to the serious. "Service—in the library—the school motto—study hall" and the like recurred in their lists. The problem was, of course, to find a happy balance between the humorous and the solemn, the gay and the serious. They were asked to keep in mind two questions. One of these was what are some of the most significant things in school life, the

things that just can't be left out. The other was, what ones, of these really vital aspects, lend themselves to portrayal in dance. Also, during the discussion, the teacher kept prodding them to try to give expression by a gesture, or a step, or any sort of movement, to their ideas. Often quite divergent movements arose from similarly stated concepts. So that this effort to express intent by movement was an aid to communication. When they failed absolutely to find any kind of key movement, they would themselves, abandon an idea, even though it had seemed perfectly wonderful to them when stated in words. Thus they often came to sensible decisions of their own, instead of having to accept the dictum of the teacher.

For example, parties and dances seemed of prime importance to them, but were finally rejected on the grounds that it was too difficult to make a social dance into an abstract dance. This was a sensible conclusion, for to find the line of movement, the relationships in space and the characteristic beat of social dancing, in a word, to convey the effect of social dancing without simply repeating the motions of the ballroom is a task for the mature dancer. It takes a keenness of eye, an objectivity of view and a flair for the subtle in movement to make an abstraction of a social dance. Reluctantly, but out of their own efforts at expression, they abandoned social dance.

The following ideas recurred throughout the discussion, and remained on the board as others were crossed off: the spirit of friendliness in school, the ideal of service, the school motto, games-cheering-celebrating, and something about classroom or study hall. As soon as these ideas were thus partially formulated, the teacher made the suggestion that it would be well to start to consider what form the dance sequence would take. In this particular case the students were sure of the form they wanted to use. Early in the fall they had seen a college group use a grapevine step as a basic theme, and then do a number of variations on it. They were enchanted with the idea of working out "At Our School," as it was by now called, as a theme and variations. So they planned to start with a purely abstract movement theme as a basis for the action that was to follow. Then they would vary the theme as to rhythm, movement, tension, level, direction and grouping in accordance with the mood or idea they wished to express.

As the process of selection of ideas went on, and both words and movement were used to clarify meaning, the teacher called for suggestions as to the mood, the kind of action, the rhythmic base, or the form that each dance might take. For concepts of form contribute to the development of ideas, just as some ideas seem to carry with them quite clear indications of the form they should take. For example, the spirit of friendliness, that seemed to be an outstanding characteristic

of the school, was to be expressed first by varying the theme, "In a friendly manner," and then to be conveyed in a gay little dance of greeting. To depict the bustle of the halls, the apparent confusion of people passing here and there to the various classrooms and calling out to each other in passing, a canon form seemed just the thing. A three part canon, with each group carrying on a different action simultaneously, would give the effect of such coming and going. Since the accompanist would compose music for the dances, we could also choose our own metric base, if we wished. A meter of 5 with its feeling of abruptness would suit "Hello," as the dance of greeting was now entitled, very well.

At the third discussion meeting, the dance sequence was written on the board in much the following manner:

	Mood	*Form*	*Tempo*	*Meter*
1. Statement of theme		Wedge shape	Moderate	3
2. In a Friendly Manner			Increased	Same
3. Hello!	Gay	Canon	Quick	5
4. Teacher and Class	Humorous	Rondo	Moderate	4
5. —will make you free	Joyous	Background group, 3 carrying action	Moderate	6
6. Helping Hands	Serious Like a rite	Background group, 3 carrying action	Slow	
7. Redskins	Excitement	A B A	Fast	
8. Good-by		Theme restated almost exactly		

It should be noted that these are partially formed, tentative suggestions, and that under the heading "Form," an indication is given either of grouping in space or of possible sequential form.

Let us see what considerations led to the order of the dances and the tentative suggestions about form, tempo and meter. First, as to the order, we knew that, because of our choice of theme and variations as the framework of the series, one dance would follow after another without a break. Hence, too violent contrasts between dances must be avoided. We realized, also, that we must build some sort of climax, and that it would round out the sequence to repeat the original theme, or something very nearly like it, at the end. To start restating the theme in a "friendly manner" seemed to make an easy transition from the abstract beginning to the jolly bustle of "Hello." It gave us a chance to firmly establish the theme for the audience, without an exact repetition which might have been boring. It also prepared the audience for the seeming complexities of the canon form. So the beginning of the sequence was solved.

The next variation, "Teacher and Class" had originated as serious business. But in actual experimentation with movement, the students

always dropped into quite amusing action. So it became a bit satirical and humorous, and hence found its place next to the gaiety of "Hello." It was followed by what the students saw as the climax of the series. The school motto, "And the truth will make you free," had by now become for them, the most important idea to convey, and the one most freighted with meaning. Although they were fearful that "Freedom" was too strong a contrast to the humor of the preceding dance, somehow its tempo and strength of action seemed to place it here. The next three variations, they thought, would serve as a gradual anticlimax.

The rather solemn "Helping Hands" followed well after the gaiety, the humor and the high pace of the preceding dances. It was to be like a rite. And somehow, to their surprise, the kind of dance that "Redskins" turned out to be, seemed, by increasing tempo and intensity, to come naturally out of the former rather religious dance. In "Redskins," the name of the boys' teams, was to be incorporated their feeling for the excitement of athletic contests. Because of its tempo and quality of movement, "Redskins" provided a second climax that was not unpleasing. "Good-by" furnished a suitable conclusion, coming, as it did, after the implications of spectators at a game, and providing a balance to the introductory, "Hello."

The general suggestions as to the form each dance would take became more specific as the group worked on them. The reasons for using a canon form, for the choice of the quick tempo and for the meter of 5 for "Hello" have already been given. The rondo was chosen for "Teacher and Class" because the group wanted to give the effect of one student teaching the group, followed by the change of classes, then another acting as teacher, then once again the apparent confusion and rush to go to another class. The meter was a 4 simply because of a movement that someone hit upon for the response of the students to the teacher.

The idea of having only three people actually dance "Freedom" came from the very practical consideration of using only the most skilled for the vigorous action required by this concept. The rest, grouped informally, and using slow, sustained movement, would provide a background for the three dancers, as well as a nice contrast to the groupings of the preceding dances. A meter of 6 was chosen for this dance because the group had been experimenting with the device of having one person keep the two strong accents of this beat, while another accented the 1st, 3d, and 5th beats. The result was dynamic so the students wanted to use this device as a rhythmic base for "Freedom."

"Helping Hands" also used a background group. This time the big group planned to arrange themselves in a shallow arc with the shortest students at either end, the tallest in the middle. "Like organ pipes,"

the students said. The emphasis for both the background group, and the three "who served" was to be on stylized hand and arm action.

"Redskins" was the only dance in this sequence to be planned with music already composed. Someone had written a chant-like song for football games. It seemed very exciting to the students with its deep beat, syncopation and almost primitive quality. In this dance the group was to reassemble in lines with everyone taking an active part. The movements were to be based on the cheering of the "Big game" assembly, on the action of people watching from a grandstand, and to be concluded with a sort of after-the-game celebration.

For "'Good-by" the group was to move back to their original wedge formation but with backs to the audience. Audience interest was to be maintained by gesture backward and by emphasizing a backward focus. As the group moved upstage they were to part to exit on either side, with a similar gesture of farewell to each other. With these beginnings, sketchy, and yet sufficiently explicit to serve as a working base, the group was ready for composition.

PROCESSES THAT STUDENTS GO THROUGH IN SUCH AN EXPERIENCE

Before outlining some of the lesson plans in which "At Our School" developed, let us examine the processes students were going through in these three discussion periods. To begin with they were confronted with the problem of what to use as a central idea or content for the second half of their spring program. With a real desire to find an idea that would be worthwhile and fun to work with, everyone gave thoughtful consideration to the problem and made constructive suggestions. In this process of setting up a goal, of group planning or of conscious purposing, students were exercising their powers of selection and judgment. As the idea was developed through discussion, they were constantly exercising discrimination, and using their organizing powers in making a general plan for the program, and in establishing some basis for each dance. Each step in this process involved evaluation. They were having the kind of experience in group interchange of ideas, in making plans that one has daily in solving the problems with which he is constantly confronted.

It was an experience of the kind that one has in day-by-day living, but with this difference: here the teacher was present to help them in their efforts at communication, to guide them in good group procedure and to help them set up standards of excellence. These are important functions of the teacher in his job of helping people to become intelligent, constructive, self-directing members of a democratic society. Let us make explicit what the teacher actually did in these discussion periods

to help the students become competent in these areas. The idea that the group hit upon, for example, was not arrived at purely by chance, out of momentary whim, or fleeting interest. Its selection was determined, in part, by preliminary guidance given by the teacher of dance, and by other teachers in the school who had talked with students about ideas for creative work. We see that the teacher has an educative function, even in the selection of a project that is based on student interest.

The problem of communication is ever present in all our intercourse,—in business, in social affairs, in school, in the community and at home. Out of his own experience each individual constructs a complex of nuances of meaning for which each word symbol stands. What different thoughts and feelings are sometimes back of a commonly expressed concept is strikingly demonstrated in dance construction. Students often look at what others are doing, in complete bewilderment, as they begin to give expression in movement to what has seemed to be a mutually understood idea. For six different persons may each have held a different thought as they agreed on "freedom" as content for dance. In the process of making the concept objective in movement, ideas are clarified and understanding is reached.

During discussion the teacher used several devices that should be kept in mind, in promoting understanding. One was to ask the students to jot down their ideas. This practice stimulated them to do some thinking before entering discussion. It also saved time that might have been lost in fumbling for words. The next device was to actually accept, by writing down on the board, the words in which the concepts were expressed. This practice is valuable for the teacher, as well as for its effect on students, for he, too, has the problem of finding out the intent back of words. The third thing was to constantly stimulate students to use movement as well as words, to convey their ideas to each other. This technique not only aided communication, but, as we have seen, helped students in judging whether the idea lent itself to expression in movement. In these preliminary steps toward communication in the medium of movement, students were already, while clarifying their ideas, gaining facility in expressing ideas to each other.

They were also learning the techniques of group conference. Such simple matters as taking turns in talking, contributing to the idea under discussion, instead of jumping from one subject to another, and really attending to what their fellows had to say, were constantly emphasized by the teacher. As they worked together his questions enabled them to make sufficient progress so that they felt satisfaction in this method of arriving at a basic plan. With this sense of accomplishment, different students began to assume responsibility for constructive discussion, as was indicated when one of them called the group back to serious dis-

cussion, when they were first excited by the idea of "At Our School." In no teacher-dictated, or teacher-planned program could this growth in group solution of problems be attained.

The teacher also aided them in developing standards,—standards as to what is worthy of expression and as to program planning. In the first place, he emphasized a search in the familiar commonplaces of daily living for content for dance. The recognition of the fact that valuable material can be found at hand instead of in other people's lives, other times, other places, or in some wished for but unattainable state, has a real value for living. It helps people, even when their lives may be circumscribed, find within their little sphere, the things of interest and delight and of enduring worth that are always present awaiting discovery.

He guided them in finding a balance between the gay and the serious, the light and the profound. It is a kind of balance that everyone needs throughout his life. To learn to cherish the quick turn of humor or the inconsequential patter of nonsense is important for some of the over-serious introverts. For those who chatter glibly to save themselves from silence, it is equally important to delve into the serious and to allow themselves to be deeply moved. Everyone, although he may take no thought in the matter, is confronted with the problem of establishing a rhythm for living, a balance between work and play, and activity and rest with their accompanying moods, or sometimes, with the need for controlling the mood that will result in balanced activity. Students were made aware of the need for this balance in the process of selecting materials for the program.

Closely allied to this acceptance of a variety of moods as a necessity in program planning, is the building of a program sequence. For a mood of solemnity is enhanced by standing next to one that is less somber. The teacher helped the students realize that parties, the excitement of games, the humorous situations in hall and classroom, and the like, would prove monotonous fare for the audience, unalleviated by anything more serious, and that conversely, gaiety and humor will sparkle more when contrasted with a dance that is profound.

Other problems involved were finding an opening dance that would help focus the attention of the people in the audience, but which would not make too great demands on them; building a climax; and bringing the dance series to a satisfactory conclusion. The teacher, throughout, avoided making a plan of his own, but tried instead to convey to students, principles of planning on which they could base their choices. The problem of a program sequence is not fundamentally different from that involved in writing a story. Hence the students had some basis in school experience on which they could draw. The job of the teacher is not to set up a list of standards, nor to give a preliminary talk on how to

build a program, but to help students develop a sense of proportion and balance throughout the actual experience of program construction. This development of standards of excellence is an on-going procedure, as much a part of the growth process as is development of facility in communication and the ability to plan and build with others.

In its final form, the sequence for "At Our School" looked like this:

AT OUR SCHOOL

A Theme with Variations

Statement of the Theme

In a Friendly Manner

Hello!

Teacher and Class

For Freedom

Helping Hands

Big Game

Good-by.

THE FIRST FIVE LESSON PLANS THROUGH WHICH "AT OUR SCHOOL" BECAME A DANCE COMPOSITION

Each period 1½ hours.

I

A. A movement theme on which students may build variations is taught by the teacher. It follows:	3/4 time
3 steps forward, starting L foot	1 meas.
Trunk bend to R with weight on L foot, R toe pointed	1 meas.
Step on R foot and pivot to R, a full turn, with L foot brushing floor.	1 meas.
Shift weight to L foot, leaning L	1 meas.
3 steps backward, starting R foot	1 meas.
Knee bend, weight on R foot, L toe pointed forward	1 meas.
Sharp rise to erect position and hold	1 meas.
	7 meas.
Repeat entire pattern, starting moving diagonally L on first 3 steps and doing all the steps in relation to the new direction established.	7 meas.
Repeat, moving diagonally R on first 3 steps.	7 meas.
	21 meas.

Suggestions: Move with an erect carriage and smooth, controlled movements.

Explanation: This theme was chosen because of simplicity which allows for many variations, and because it establishes a variety of directions, forward, sideward, backward, turning and up and down.

B. Experimentation with 5/4 time as preparation for making the "Hello" variation. Suggested step patterns are as follows:

1. On toes, 1, step L; 2, step R; 3, step L; 4, drop L heel sharply, at the same time twisting to face R, R foot lifted, hips tucked under; 5, tap R toe. Repeat in new direction starting R foot. This step moves on a broken diagonal line.

2. 1, step forward onto L foot; 2, hop on L; 3, hop on L, at the same time swinging the R leg around to front horizontal; 4, leap onto R foot; 5, step back on L. Repeat starting R foot.

3. 1, leap forward onto L foot; 2, step forward R; 3, step forward L; 4, leap onto R in such a way as to make a quarter turn with L leg lifted sideways; 5, bring L foot sharply to the R without taking the weight on it. Repeat starting L, moving in new direction. As the step is repeated the dancer faces each wall of the room in turn.

4. 1, jump, making a quarter turn L; 2, step forward onto R foot; 3, take a cut step with the L, displacing the R foot forward; 4, step sideways to the right on the R foot; and, close L foot to the R; 5, step sideways R. This step may be modified to adapt to stage space by increasing, or decreasing the amount of turn on the jump, or by changing the direction of the step, close step.

Suggestions: The abrupt feeling of a beat of five may be given by a sudden change of direction on the secondary accent, or by some kind of one-sided movement. The secondary accent may be on the 4th beat, as illustrated by the first three steps, or on the 3d beat, as illustrated by the last step. It might be effective rhythmically, in the canon, to have one group accenting the 3d beat while another accented the 4th.

In preparation for next time, experiment with inventing steps of your own that give the quality of five beats, and that may convey the feeling of moving in a lively fashion, greeting your friends.

II

A. Review the movement theme.

Suggestions: In varying the theme in a friendly way, change only the quality of the movement and the arm action. Keep the same grouping and fundamental directions in space in order to establish the theme firmly in the minds of the audience.

Suggestions from the *group* as to how to vary the theme in a "Friendly" manner:

1. Increase the tempo so that the steps forward and backward will be light running steps.

2. Do the whole movement with ease and graciousness.

3. Use the arms, which had heretofore been kept at the sides in the following manner:

Lift the R arm forward upward on	meas. 1
Sweep the R arm down to the R on	meas. 2
Carry the R arm forward in a curve at front horizontal, with L arm paralleling the L leg on the turn on	meas. 3
Bring both arms to the sides on	meas. 4
Lift R arm as in measure 1, on	meas. 5
Sweep it low on bow to imitate line of L leg	meas. 6
Lift both arms to front horizontal and quickly drop to sides on	meas. 7

Suggestion: Let the L arm balance the movement of the R. Practice "In a Friendly Manner" until everyone gets the feeling of the quality of the movement.

B. Quickly review the steps in a meter of 5 learned in the preceding lesson.

Experiment with different step patterns in a meter of 5.

Suggestions: Keep in mind the various directions established in the original theme, such as turning and changing level. Remember that you are trying to say "Hello" in the way you greet each other every day, and at the same time to give the effect of the bustle of the halls. Remember the fundamental steps that may be combined to make an interesting pattern, such as leap, hop, jump and run. (To use uneven steps, slide, skip and gallop, seemed a little too difficult with this new experience with a beat of 5.)

C. Evaluation: The group is called together and the eight students who have devised the most interesting or usable steps, are asked, each in turn, to show the others his step.

Suggestions: Select three of these steps. Base your selection on originality of movement, on clear line in space that will allow it to be performed simultaneously with other movements, and on a rhythmic base that is definite and interesting. Remember that in a three-part canon three steps will be done simultaneously. If you have the opportunity before the next class period have the leaders whose steps are chosen, teach you the steps.

III

A. Review the theme and the variation, "In a Friendly Manner." Each student leader, in turn, reviews his step for "Hello" with the entire class.

B. Discussion of how to combine steps already selected, in a canon form.

Suggestions: Action must be planned so that one group is not under the other's feet, so that the action of one group does not obscure that of another, and so that the three patterns done simultaneously are clear as to line in space and as to rhythmic pattern.

Plan of Action:

Group I breaks away from the big group with the following step: Starting with weight on R foot; 1, L foot displaces the R with a cut step, at the same time the body twists to R with R leg lifted and hips tucked under; 2, hold; 3, leap onto R, in the new direction; 4, leap onto L; 5, step R, pivoting on ball of R foot to face front. Repeat starting with the same cut step with L foot. The twist of the body and the direction in space is modified in such a way that the group moves across toward R stage, then upstage and curves around to center stage. Foot is kicked up behind on the leaps. Do the step 8 times.

Group I, starting facing the audience, now does the following step in place: 1, leap forward onto L foot; 2, rock back on R; 3, step on L toe; 4, drop L heel at the same time pivoting to face in the opposite direction; 5, pause with R leg lifted forward. Repeat starting R foot. Do the step 8 times.

Group I now moves downstage L and slightly in toward the center with step 2 from Lesson I, swinging the free leg around at side horizontal, and taking a big initial leap and progressing on the hops, in order to clear the stage space for group II. Do the step 8 times. The track in space is roughly a triangle with the apex toward the audience. Groups II and III meanwhile follow the same track, using the same step patterns and doing steps 1, 2, and 3, 8 times each in the same sequence.

The students decided to repeat the entire pattern once more with one change. The upstage step, #2, now used a low, instead of a high level, as follows: On the secondary beat with pivot of the last measure of step 1, group I dropped to a sitting position with R sides to the audience, left knee bent, left foot resting on the floor and R knee bent, resting across the L. 1, swing the R foreleg forward upward; 2, same downward across L knee; 3, same forward upward and hold; 4, swing R arm up overhead; 5, drop R arm. On the repeat, 1, swing the R leg down across the L knee; 2, same, forward upward; 3, down across L knee and hold; 4, swing R arm up overhead; 5, drop R arm. On the 8th measure, break

the pattern to swing the body weight forward and rise to the feet with a jump on the secondary accent, ready to start step 3.

Review the canon form with this variation on the repeat.

Suggestions: Students should think about what groups I and II should do while waiting for their turn to start the 1st step of the canon. The action should be simple so as not to detract from the moving groups. It should be based on some element of the original theme.

IV

A. Review the theme, "In a Friendly Manner," and the canon.

B. Plan the transition from the first variation to the canon.

Each person in groups II and III raised both hands to push against the hands of his nearest neighbor, using this impetus to give a quarter turn pivot on the supporting foot on beats 1, 2, and 3. On the secondary accent he took the weight on the free foot, at the same time clapping both hands, lightly, on the thighs. The movement was repeated on the opposite foot, returning to the original direction. Those on the outside of the group, in turning outward away from a partner, were left facing into space, but they repeated the same movement, as though striking a partner's hands.

C. Discussion of style in dance.

Suggestions: Style is a word used in regard to clothing. A dress is designed not merely for warmth and modesty but to make an attractive appearance. When one refers to the style of a dress he has in mind such things as the line and cut of the shoulders and the neck, the flare of the skirt, the length of the blouse, and the decorative details, such as buttons, pleating or any trimming which may emphasize some part of the dress. A dress may be elegant because of the simplicity of design, or because of well-chosen decorative details. Or we may like a dress because of its crisp line, or clinging quality or combination of textures. Style in movement has to do with similar elements of the line or contour of body movement, and the texture of that movement. Texture means the inner tensions of movement, that is, how one portion of the body pulls against another.

Every artist, poet, dancer, painter or sculptor, has a style that makes his work peculiarly his own. Even artists of the same school, such as impressionism, all experimenting in much the same way, can readily be distinguished because of their individual style. Did you notice the bulletin board? What characterizes the style of Puccinelli's "Kneeling Dancer"? The archaic "Greek Boy" is far from a photographic representation, yet quite unlike the former. What contributes to the style of the boy? Do you like Barlach's "Fugitive"? Do you think you will

remember it better than a photograph of a fleeing refugee? What will make it stick in your memory?

In making up the steps for "Hello," the arm action has been, of course, based on gestures of greeting. Let us see how these gestures can be stylized. Since the dance is quick, abrupt and gay, the arm, hand and leg action should be sharp and concise. A movement, such as turning up the toe when the leg is lifted, or waving the hand by bending it sharply at the wrist, will give a humorous turn to our dance of greeting. After all, we don't want it to be taken too seriously. By using the bent ankle and wrist we will have a line in space that will catch the eye of the audience and which will, perhaps, stick in their memories.

Suggestions for stylization from the group:

Step 1: On the first cut step with body twist, the arm on the side of the lifted leg should be brought forward upward and swung, with bent elbow into the same plane as the lifted leg, then brought quickly to the side, so that the line of the arm on the accent will stand out more sharply. The quick change of direction to face front on the last beat, and then to twist with sides to audience on the cut step should be emphasized. "It gives a 'hippy style,' " the students said, "like girls with short flaring skirts." The feet should be kicked up behind, also, to contribute to the broken line of bent elbow, knee, ankle and wrist.

Step 2: On the strong accent, the arm on the side of the foot taking the weight should be lifted straight up overhead with a sudden flip of the wrist into the flexed position; on beats 2 and 3, the wrist should be extended and bent; on the secondary accent, with change of direction, the elbow of the opposite arm should be bent sharply so that the forearm parallels the lifted leg. The same arm, then should be lifted up overhead on the strong accent. The lifted arm will give height to the upstage group.

Step 3: The R arm should be lifted up and around, well above front horizontal, as the R leg is swung around on the hops; on the change of weight, with the R arm still carried high, the wrist should be flipped down and up, thus carrying the same gesture on beats 4 and 5 that the preceding step carries on the first 3 beats. As the step is repeated, on the other side, the R arm should drop quickly to the side as the L arm picks up the same action.

Review of "Hello" using stylized movement.

V

A. Review the theme, "In a Friendly Manner," and "Hello."

B. Plan the conclusion of the canon.

One of the simplest steps developed by the students was used to bring the three groups together up stage L, in the following manner:

Group I, having done the canon twice, was now downstage L. It moved across the stage to the R with the following step: 1, leap R; 2, leap L; 3, leap R, leaning well forward, heels kicked up in back, L arm carried high, wrist flipping and eyes focussed strongly over L shoulder on audience; 4, leap L, weight thrown well back, R foot lifted forward, at the same time clapping and grasping the two hands together, as in a gesture of congratulation; 5, hold position with another shake of the hands. The step was done 4 times.

Keeping hands clasped, they now did this same step, moving backward upstage, facing the audience. The first 3 leaps were taken with the hands clasped, weight carried well back and feet kicked forward. On the 4th leap, the weight was shifted forward, the R leg lifted high in back, the R arm lifted while the wrist was flipped 2 times. The step was done 4 times.

As group I took this new direction, group II broke the 3d step halfway through the phrase to pick up the concluding step and continued, following the direction and pattern of group I. On the same beat, group III broke the 2d step halfway through the phrase, to do step 3 for 4 measures, and continued following the direction and pattern of group I.

Group I, having arrived in place for the next variation, modified the concluding step to the extent of taking the leaps as a transfer of weight from one foot to the other, turning around, with the legs kicked sideways, and hands clasped for the 1st 3 beats; then two little jumps in place on beats 4 and 5. As group II joined in the turn and jump, it gestured for group III to join in. Group III, now broke the pattern by taking big leaps straight upstage L to join the other two groups. Just as they came into place, all jumped up and came down to a sitting position, ready for "Teacher and Class." The shortening of the phrase, the vigor of the jumps, the breaking of the last pattern all contributed to a feeling of excitement, and a sense of a conclusion that would lead immediately into something else.

Experimentation with pantomimic movements that may serve as a basis for stylization for "Teacher and Class."

Suggestion: Try out different movements before the next time. See if you can give a movement a rhythmic base and a fitting style.

ANALYSIS OF THESE LESSON PLANS

Let us see what the basis of these lesson plans is. The basic plan consists of three parts, 1) directed activity, 2) creative work, and 3) group discussion, or teacher suggestion and explanation. The phrase, directed activity, is used to indicate a review, or work on techniques, in which the whole class responds to the direct instruction of the teacher or of

a student. As little as a few minutes, or as much as the first half of the period, or more, may be devoted to directed activity. The remaining time is given to creative work. Group discussion and teacher explanation occur whenever needed to further the work that is going on. Thus discussion is an integral part of the lesson and is listed separately here only for convenience in explaining it.

If the directed activity of the first part of the period consists of review of techniques, or of a familar pattern, it makes an easy beginning and helps unite the group, who have come from various activities, with a bond of immediate common experience. Lessons II through V illustrate such a beginning. Or, this part of the period may be devoted to new techniques. In either case, this portion of the lesson, in which students are not called on to use their own initiative, or do any planning, serves several purposes.

In the first place, it provides that physiological and psychological "warm up," referred to previously, that facilitates creative activity. In the second place, it gives the teacher, at the same time that he is extending the students' vocabulary of movement, opportunity to emphasize sound body mechanics. In the third place, it is his chance to provide materials of movement, such as step patterns, axial movement, experiences with rhythmic devices, and the like, which may serve as a basis of creative work. Lesson I, part B, illustrates how specific steps, bringing out movement characteristics of a meter of 5, gave students experience out of which they developed step patterns of their own. The work with a quick tempo, and abrupt changes of direction helped the students indirectly to get into the mood, and thereby get hold of the quality of movement needed for "Hello."

If the first lesson of this series seems to fit into neither of these basic beginnings, the divergence is apparent, rather than real. For the movement theme was presented as basic material to work on, something to bite into to facilitate all the creative work that came later. Except for its length, it was comparable to a grapevine step, or a folk step as a basis for variations. The teacher decided to present it as a working base, for it would have taken several periods for this group of students to have gained sufficient understanding to originate a theme of their own. Moreover, they were not mature enough in dance to have an interest in developing purely abstract movement. After the completion of this experience, of course, several individuals in the group might have quickly developed a similar simple theme. But for the present, it seemed wiser for the teacher to give the students materials to work with while excitement was running high and while they were eager to make "Hello" and all the rest, come to life in dance.

During the part of the period devoted to creative work, two possi-

bilities present themselves. One is to have each person work alone, as was done in Lesson II, B, where each student tried to make up a step in a meter of 5 that would be like a five, rather than a four or a six. Since the idea back of the movements of the canon, such as the rush through the halls, meeting on the steps and the like, demanded locomotor movement, it was feasible to assume that steps worked out on the same rhythmic base, with a common motivating idea could be adapted and stylized to fit together. After these steps were selected, the class then developed a common basis for further construction by learning them. The originators of these steps now became leaders by virtue of their contribution. It may be pointed out that the group learned these steps more rapidly than they would otherwise have done, because they had experimented with the beat of five, and because they had participated in the selection of the steps. Thus group creative work, started from individual efforts and was followed by group evaluation, and finally group rehearsal.

The other possibility is to have a group work together on a pattern or plan. In this case a group leader may be appointed, or the group may work out its own relations of dominance and subordination. Whatever the leadership, group creative activity is practical when a small group, of not more than seven to ten people, is working on a rhythmic or space problem, or planning a dance together. In such case, it is in fact, better if the group works creatively together, instead of pooling steps or movements originated by individuals. The latter practice may result in a very discouraging summation of patterns that are interesting individually, but somehow do not blend into a new whole. In the case of "Hello" the transfer of individual work to the canon form was facilitated because in constructing steps and stylizing them, the group was given aid in relating, without duplicating, the rhythmic base of the different steps, and in bringing out related, yet contrasting, lines of movement.

The discussion that goes on throughout the lesson is varied. It may consist of explanations and suggestions from the teacher, or group appraisal and choice. To begin with, in introducing new technique, the teacher first demonstrates, then has the group imitate, and finally, if it is necessary, explains certain aspects of the movement. For example, in pedaling, a light leap from one foot to the other, he may say, "Notice that the action is almost entirely in the ankles; try to let your heel touch the floor every time; make your back as erect as possible, for an animated body seems lighter to lift." In developing poise and ease in walking the teacher does well to explain the use of the foot, and the reasons for turning the foot straight ahead in walking. Or, in presenting a rhythmic device, the visual aid of a beat recorded on the blackboard will help students quickly encompass new relationships. In Lesson I, A, the teacher explained why the theme was chosen and thus helped students develop a

concept of the construction of a theme so that they might, one day, devise one of their own. An error can be made by talking too much, by overlengthy explanations and by too often interrupting activity for explanation. On the other hand, technique developed without understanding, is of little worth, inasmuch as the student does not make it his own.

Before the end of the lesson it is wise to give students reminders of materials, or ideas, they can be developing for the next class meeting. In creative work, with its inherent spontaneity of interest, many students will, without any specific request from the teacher, return to the next working period with new suggestions and a new treatment of material. Others will contribute more if they know that a certain accomplishment is expected of them. Note suggestions at the ends of Lessons I, II, III and V. If these suggestions will induce small groups to do some discussion, planning and practice outside of class time, they will result in a valuable contribution to the work of the entire group.

Even more important are the suggestions made by the teacher to facilitate creative work. For example, in Lesson I, B, the teacher pointed out to students what it was in the step patterns presented that made them like a beat of five. He might have done this through questioning. But, in any case, pointing up experience gave them a working basis for experimentation of their own. In Lesson II it was the students who contributed the suggestions. These came forth readily for the theme was to be varied only slightly by changing the quality and contour of movement. Further suggestions were made by the teacher in Lesson III, B. Although these students had made up a round with "Three Blind Mice," the teacher did well to point out, once more, some of the factors that go into the making of a canon. In Lesson IV, C, the teacher referred to the bulletin board material to help clarify the concept under discussion. When individuals were working alone, the teacher moved about making suggestions, as in Lesson II, B. A group building something new together may need more guidance than the individual who is composing alone.

Of greatest importance is the teacher's function of helping the group to work harmoniously together. He must first of all help the members of a group resolve their differences so that they can make a real achievement together. He may have to give individual help to the leader who becomes domineering, and call for contributions from the passive or timid participants. He must constantly foster good group procedure by emphasizing tolerance for the opinion of others, by asking for reasons to back up preference, and by insisting on final choice resting on majority decision.

Discussion may arise out of the teacher's suggestions and explanations, or when the group is called upon to evaluate achievement, or to make

a choice. For example, in explaining style in movement, there were many questions from the students and some helpful suggestions. Often a student who catches an idea, explains it to others more simply and directly than the teacher is able to do. In Lesson II, C, individuals made comments after each step was presented. A real discussion arose when it came to selecting the most interesting and expressive movements. Here the teacher tried to keep before the group, as a basis for choice, such things as rhythmic base and the line in space which would fit well together in canon form, as well as freshness and originality of movement.

Lively, spontaneous discussion always takes place when small groups are solving a problem together. The uninformed observer, looking into the gymnasium at such times may think that pandemonium has broken loose. But he will change his opinion as he sees one group after another knit itself together in a well-constructed pattern. Noise of this kind is tempered only by the consideration due others whose right it is to be able to concentrate on their own beat and pattern. The teacher must recognize that this informal, undirected chatter and shouting, is an intrinsic part of group creative activity, just as the discussion which he conducts is a tool to implement his efforts to lead people toward the more remote goal of education.

Creative work in dance, we can now see, is like other creative activity in education—an intensified experience in living, under good leadership. In work on technique, students are developing motor control, kinaesthetic awareness, and learning to make their bodies responsive to their intent. The expression of feeling through movement, far from being a spontaneous vent to emotion, is a hard process of translating feeling states into an objective entity. It involves looking into oneself, doing something about a given feeling, and finally, building a form that conveys that feeling to others. In this process, people are constantly exercising judgment and at the same time growing in discrimination. They are learning to use their inventive ability and their organizing powers, and then to look objectively upon what they have done.

In this group work, students must solve the problem of getting along with others, by learning to give, and to take, suggestions and criticism, and to pool ideas to achieve a common goal. By making plans and carrying them to completion, they are growing in self-direction and in the ability to take responsibility. And, finally, in the drill that is involved in bringing their ideas to fulfillment in performance, they experience the disciplined action that is a necessary prelude to any real achievement. If the teacher will keep in mind all these things that are happening to students, he will not be discouraged if accomplishment seems slight and progress slow. For he will know that he is doing much more than helping them have fun or exercise or an opportunity to

appear in performance; that he is, indeed, helping them reach maturity.

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CHAPTER VI. OUTLINE

INTRODUCTION: what is meant by manipulative and exploratory experiences; how the plastic material shapes composition.

OUTLINE OF MOVEMENT, RHYTHMIC AND SPACE MATERIALS

NOTES ON USE OF TECHNIQUES

EXPERIENCES IN MOVEMENT, THE MEDIUM OF DANCE

Locomotor Movement

The eight fundamental steps.

Skipping and step hopping.

Establishing the skip in different directions, and phrasing it.

Giving the step hop different contours.

Step hop, or skip, turning, including preparatory movements.

Step hop, sideways.

From combining steps and hops, to making a floor pattern with a partner.

Setting up a group relationship in space, combining a step hop and a run.

Walking

Improving the walk and contrasting it with walking backward, and running.

Walking with an effect of syncopation.

From variations on walking on four sides of a square to a theme with a title.

Making a change step into a pattern with a partner.

Making a circular design by combining walking with axial movement.

Leaping

Improving the stride.

Step leap, including preparatory movements.

Hurdle leaps.

Pedaling, including preparatory movements, variations of movement quality and combinations with other steps.

From variations on the grapevine step to a theme with a title.

Running

With different meters.

Changing direction and meter.

Making a simple A B A form by combining and contrasting running with sustained movement.

Sliding

Phrasing and stylizing slides.

Sliding sideways, experimenting with focus.

Combining slides and hops.

Galloping

Jumping

Jumping with change of direction, combined with axial movement.

From combinations of jumps with other steps to an original combination involving change of level.

Axial Movement

Swinging

From swinging the whole body, up and down, to a design in space.

From swinging the whole body, from side to side, to combinations with locomotor movements.

From leg swings to an A B A form.

Sustained

From emphasizing space to making a design in space.

Ways of going down to the floor and rising again, with attention to contour of movement.

From a hip thrust sideways to variations that are like traditional dance forms.

From hip and abdominal control, to a fall from the kneeling position.

From a sustained movement, on the floor, to a twist, a lift and a fall.

Combining a sustained, with a swinging movement, or with loco-

motion, or with both and using this theme in an antiphonal form.

Percussive

In the standing position.

In a sitting or kneeling position.

Combining percussive and sustained movement to make an A B A form.

Falls

Backward.

Sideward.

Sideward with twist.

Spiral.

Forward.

EXPERIENCES IN RHYTHM

Basic Rhythms

Meter

Response to the meter of music.

Beating time with the arms, combined with locomotion.

Responding to a meter of 5.

Phrasing

Changing direction to indicate phrase.

Changing action and direction to indicate phrase.

From phrasing to a folk-like dance.

Experiences with question and answer.

Making up a dance with 4 groups, using response to phrase.

Making up a dance by responding to phrasing, taking cues for movement from words.

Rhythmic Pattern

Response to the rhythmic pattern of a familiar song.

Making up rhythmic patterns.

Responding to the rhythmic pattern of music.

Some interesting rhythms.

Tempo

Increasing and decreasing tempo.

Increasing tempo and dropping back to the orginal tempo.

Making up a dance using, "Three Tempos of Travel," as a title.

Intensity

Contrasting loud and soft.

Contrasting different sounds.

Changing gradually from soft to loud.

Making a theme using different sounds of different intensity, or one based on familiar sounds.

Rhythmic Devices

Counterpoint

Hand clapping is one voice, foot movement, the other.

Music is one voice, foot movement, the other.

One or more persons are one voice, one or more persons the other.

Mixed Meter

Illustrating mixed meter.

Making a dance with mixed meter.

Twice as Fast

Introducing twice as fast.

Using axial movement with this device.

Responding twice as fast on the 2d half of the measure.

Shifting Accent

Rhythmic Sequence

Introducing rhythmic sequence.

Making up a dance using rhythmic sequence with a folk song.

Accumulative Rhythm

From an accumulative rhythm to a country dance.

Making a dance with an accumulative rhythm to given titles.

Resultant Rhythm

Introducing resultant rhythm.

Three groups responding simultaneously to this device.

Making a dance with two groups, one stating one meter, the other stating the other meter, and both doing the resultant.

Sequential Form

Period

Making a dance to the periods of music.

Rondo

An example of the rondo form in dance.

Canon

Illustrating the canon.

Making a canon on the basis of the rhythmic device of doubling and tripling the beat.

Constructing a canon by changing the amplitude of movement.

Composing a canon to the rhythmic pattern of a familiar round.

Composing a canon in movement.

Theme and Variations

Four ways of composing in this form.

EXPERIENCES IN SPACE

- Direction in locomotion
- Direction in axial movement (contour of movement).
- Amplitude
  - Varying the range of locomotor movement.
  - Contrasting large and small in axial movement.
  - Decreasing the range of movement.
- Level
- Focus
- Relationships of groups in space
  - Symmetrical structuring.
  - Assymmetrical structuring.
    - Arising out of the size of groups.
    - Arising out of the rhythmic relationships.
    - Arising out of the motivating idea.
    - Arising out of experimentation with design.

EXPERIENCES WITH MATERIALS FROM OUR DANCE HERITAGE

- The Schottische
  - The authentic step: rhythmic pattern, step pattern and characteristics.
  - Ways of varying it.
  - Making a theme based on a variation of the step, according to a given title.
- The Polka
  - As above.
- The Mazurka
  - As above.
- The Polonaise
  - As above.

EXPERIENCES WITH PANTOMIMIC MOVEMENT

- Illustrative material.
- Illustrating the method.
- An example of creating a dance out of pantomimic movement.
- Further discussion of style in movement.
- An example of stylizing a movement.

CHAPTER VI

APPROACHES TO CREATIVE WORK IN DANCE THROUGH MANIPULATIVE AND EXPLORATORY EXPERIENCES

Modern dance, in education, as we have seen, is not learning dances, nor is it a system of techniques, but rather a process that leads to creative work. It is concerned with helping people use movement as a medium of expression. It is a way of using the medium of movement to made demands, not only on the co-ordination, but more especially on the organizing powers of people. The problem of the teacher, then, is how to start the creative process, how to initiate constructive activity, or how to use the organizing power of people.

Dance does not start with self-expression, nor with an introverted self-absorption in rhythmic movement. It never starts with the question, "What would you like to make a dance about?," and never with the statement, "Listen to the music and do what the music says." Children in kindergarten may readily move spontaneously and freely with music. With a suggestion such as, "Hear the galloping horses," they will joyously play horse, responding to the rhythm of the music. High school and college people have traveled beyond the realm of imaginative make-believe to a concern with more adult feelings and ideas. In this journey, in which they have grown in depth of feeling and capacity for patterning, they have acquired many inhibitions. The job of the teacher is to release them from these inhibitions, to familiarize them with the potentialities of movement as a medium of expression, and to help them understand how dance, as a space-time art, is structured. In other words, it is his responsibility to help them use movement objectively as a means of communication. His tool, in this task, is manipulative and exploratory experiences in movement.

The expression, manipulative and exploratory experiences, in dance, or any art, means experiences in the medium, whether it be movement, tone, color, words or clay, that give one a feeling of what the medium is like. It means experimentation in combining movements, or colors, or words, and in changing the quality, intensity or tempo of given plastic

materials to find out what results from such variation. In all the arts the initial experience in creative work is of this type.

Some such experience comes to all children. They squeeze clay or plasticene through their fingers, pat it with their hands, twist and shape it with no thought, perhaps, of making anything, but because of the delightful sensation of handling something new, and because of a feeling of mastery in molding and remolding the plastic material. Similarly they articulate a new word and chant it over and over again with the same delight in sensation, and in the power that is found in mastering something new. Or, they may combine two words that rhyme. For a long time this new creation enchants them with its magic. Likewise they may discover a tone made by blowing across the little column of air captured in a spool of thread when one small finger covers one end of the spool. Or, they will find that two glasses, partially filled with water at different levels, will give off, when tapped, two dulcet tones. With pleasure in discovery, with sensory delight in the new combination and with a feeling of being the prime mover in the whole affair, the experience is repeated again and again. Thus they make the strange world about them their own, and take their first steps in shaping, influencing or building a bit of that world according to their own impulse or plan.

In like manner children will, at some time in their adventures with material things, splash paint on paper, hour after hour. In this phase of experimentation they make no pattern, and copy no picture. The uncomprehending adult may try to encourage the youngster thus engaged to make something, or to copy something. Actually the child is having as important an experience in familiarizing himself with color, as an aspect of his world, or, if you will, as a medium of expression, as he is, when later, forms take shape under the broad strokes of his brush. In fact, in such dabbling, playing or "fooling around," as adults thoughtlessly designate such activity, is found growth in sensitivity to the world, and the foundation for all creative work.

In nursery school, kindergarten and the first and second grades in elementary school, such activities are fostered. Then, in the third, or fourth grade, in the majority of schools, all, or nearly all, such experience is laid aside for the serious business of reading, writing and arithmetic. Children are cut off from the gaiety of color, the enchantment of making tunes, and the joy of moving in the rhythms of dance. Such experiences as they do have in these media consist largely of rote copying of a picture, rote singing, or routinized dancing.

Some people may think that, regardless of lack of experience in handling clay or color or tone, every child, as he grows up is constantly having experience in movement. He walks and runs to school, he plays

games and throws himself about in kittenish tussle and combat. This statement is true. It is likewise true that in the classroom a premium is put on sitting quietly and on the repression of all impulse to free movement. So that when the youngster comes to high school, he is fortunate if his body is still lithe and strong from games and sports, and if these activities have helped his growing physique so that he still carries himself with the erect back and easy grace of childhood.

Examination of the posture and carriage of high school and college students reveals that, in the majority of cases, even these fundamentals of good movement have been lost. And with them are also lost the free rhythmic movements of early childhood. Because of the lack of use of total body movement, the ability to handle the body in the movement of dance is atrophied. In addition, the acceleration of growth at this stage of development tends to create a temporary imbalance in neuro-muscular co-ordination. These young people, who for these reasons feel awkward and incompetent, are self-conscious in such simple activities as leaping, running or turning. Self-consciousness, the great inhibitor, further contributes to ungainliness. Thus the teacher must start his work with simple movements which the students can do successfully, and which will extend their limited vocabulary of movement.

Because a gap of six to eight years lies between early exploratory and freely creative experiences in any medium, and the dance and art courses available in high school, not only range and freedom of movement have been lost. The power of organizing materials in a time-space structure has never matured. Or, to put it in other words, the ability to deal constructively with the plastic medium of movement has never been fostered. So, in addition to freeing young bodies for vigorous, joyous movement, the teacher must also provide them with the most elementary experiences in combining movements, changing movement qualities, experimenting with space and trying out different rhythms and rhythmic devices. Such activity, which extends the vocabulary of movement, and which develops ability in constructing space-time patterns, should be conducted in the spirit of experimentation. If this is done, these children, though grown in body and in social competence, will, once more, experience pleasure in discovery, delight in new sensation and the sense of mastery that comes with constructing a form. This method of working lays the foundation of the ability to shape dance structure for expressive purpose.

To further students' command of movement as a medium of expression, the teacher will constantly help them get the feeling of, and understand how space and time interact with each other, how tempo or meter influence movement and how movement is inseparably bound up with space and time. As the student begins to draw upon his own ingenuity

in making a time-space pattern, he will discover how the medium has a direct influence on form. Such experimentation and discovery may lead to composition. As has been indicated previously, making a dance does not necessarily arise from the desire to convey an idea or feeling, but may be engendered by delight in manipulating the medium, and in the discovery of the potentialities of organizing movement in time and space.

How the plastic materials of art not only enter into but shape composition, may be seen by a brief glance at other media of expression. It is obvious, for example, that in manipulating clay, a form will be shaped in three-dimensional space, whereas in playing with tones, a structure is built in time. In composing in the medium of color, with water color or oils, the picture is organized in two-dimensional space. In each of these cases, however, although the composition is arranged in space, the medium is the same, and the same instrument, the brush, is wielded, each has qualities unmistakably its own. By virtue of delicacy and clearness of color, the way the color spreads on paper and the need of completing the composition in one sitting, the water color has a lightness and brightness that is in contrast to the oil painting. The latter may present a variety of textures depending on whether the paint is applied heavily or whether tiny particles of color are juxtaposed for the eye to blend with resulting brilliance. As the artist works on the oil painting day after day, the composition takes on a solidity that the water color lacks. The uninitiated needs first to experiment with oil or water color to find its limitations and possibilities. In so doing he not only gains in technical skill but sets up an interaction between his creative vision and the materials in which his vision will take shape. As a result of this process, and only in this process, can his ideas come to complete fruition.

In all the arts the nature of the medium is a directive factor in the expressive form. In dance, this medium is movement. The dance structure is organized in time and space. The possibilities of experimentation in this medium seem unlimited, and, as a matter of fact, are limited only by the limitations of the instrument of expression, namely, the body. As in the other arts, the beginner needs to find the potentialities of his instrument, the scope of his medium, and how the medium may interact with his idea in determining the form of his composition.

In experimentation in dance a factor, not present in the other arts enters. That is, in using his body in movement, the dancer is directly affected by the physiological changes that take place because of muscular contraction with its accompanying increased rate of breathing and accelerated heart beat. This speed-up in metabolic processes is accom-

panied by a sense of exhilaration. Tensions produced by self-consciousness are released. In this release of tension and in this raising of the energy level, a will to do, an impetus to attack, not found in a somnolent, or lethargic state, is engendered. Thus there is available, in exploratory and manipulative movement, a tool for releasing inhibitions, as well as for extending the vocabulary of movement, and for stimulating composition.

There are several ways of starting such experimentation. Flexibility exercises to extend the range of movement are one way. Using the movements of daily life, such as walking or running, and changing their familiar direction in space by walking sideways, or backward, is another way to increase the vocabulary of movement. Swinging the arm, from the shoulder, in a small arc, and then amplifying the movement each time the arm is swung, until the limit for this particular movement is reached, is a way of finding out how a simple movement may be varied.

In like manner students may respond to, and experiment with, the rhythmic elements of music. For example, they may do a sustained movement through a phrase of music; then, part of the group may move with the strong accents; still another small group, at the same time, may keep the rhythmic pattern of the music, or devise a rhythm to fit in with it. In a matter of a few minutes beginners may thus lay the foundation for what appears to the observer as an intricate structure in time and space. Symphonies have grown out of a theme consisting of a few notes. So, in dance, experimentation with a simple movement, with the possibilities afforded by change of direction or level, and with rhythmic devices, may result in an extended composition.

The following chart[1] outlines, in brief, the movement, space and rhythmic materials which can be drawn on for manipulative and exploratory experiences. Ways of working, which indicate how these materials can be used creatively, follow.

Outline of Movement, Rhythmic and Space Materials

MOVEMENT

Movement is the medium of expression in dance. When a person moves through space, the movement is called locomotor or translational, or is referred to as locomotion. There are eight fundamental steps,[2] or simple ways that the individual can transfer his weight in moving from one place to another.

[1] This classification, except where otherwise indicated, is taken from the work of Martha Hill and Mary Josephine Shelly. It is used here with their permission.

[2] H'Doubler, Margaret N., *Dance and Its Place in Education.* New York: Harcourt, Brace & Co., 1925.

Locomotor Movement

Even	*Uneven*
Walking	Skipping
Running	Sliding
Leaping	Galloping
Jumping	
Hopping	

These steps may be combined in various ways, varied as to energy release, tempo and style, and given a variety of directions in space.

Axial Movement

A person may remain in one place and move the torso, arms or legs, or the entire body. Such movement is known as axial movement because the portions of the body move around the axes formed by the joints. It is sometimes designated as rotational movement.[3] Examples of rotational movement are: rising and falling, turning and twisting, and bending and stretching. Such movements of arm, leg or entire body may be combined in endless ways. For example, a twist of the trunk may be combined with a lift of the arm, or a twist and bend of the trunk may be done simultaneously.

The quality of any of these movements may be varied by the way the energy is released. Energy release consists of impetus and follow through.

Swinging movement consists of a slight impetus and an unchecked follow through.

Sustained movement results when impetus and follow through are merged with each other.

Percussive movement consists of a strong impetus, as in striking, with little, or no, follow through.

Falls consist of some preliminary movement which puts the body out of balance, a sudden energy release in which the body is tucked, followed by an abrupt change of level.

RHYTHM

All movement of the human body tends to be rhythmical. The rhythm of dance is usually objectified in some form of sound, or tonal, accompaniment. Unlike the rhythms of sports or of daily life, the rhythm of dance is not subordinate to other ends, but is an essential aspect of the

[3] Waterman, Elizabeth, *The Rhythm Book*. New York: A. S. Barnes & Co., 1936.

structurization of movement for expressive purposes. It consists both of the rhythms of movement immediately felt by the spectator, which are referred to here as basic rhythms, and the longer sequential forms that are perceived indirectly.

Basic Rhythms

The rhythm of dance has a meter that is comparable to "time" as indicated by the signature 2/4, 3/4, 5/4 and the like, in music. It may have a rhythmic pattern that is similar to the rhythmic relationships of the melodic line in music. Meter, or rhythmic pattern, in dance is always phrased both in time and in space.

The basic rhythms are:

Meter
Phrase
Rhythmic pattern.

These rhythms may all be varied by changes in:

Tempo
- Fast to slow.
- Fast contrasted with slow.

They may also be varied by changes in:

Intensity
- Strong to weak.
- Strong contrasted with weak.

Both tempo and intensity may directly influence the amplitude, or range in space of movement.

Rhythmic Devices

Various rhythmic devices may be used to lend interest to the dance structure:

Counterpoint
Mixed meter
Twice as fast
Shifting accent
Rhythmic sequence
Accumulative rhythm
Resultant rhythm

Sequential Form *

Dance, structured as it is in time, has always an extended time sequence. Although the terms used for the following sequential forms have been borrowed from music, it does not follow that dance is based on music.

* For additional suggestions for sequential forms, see Humphrey, Doris, and Weidman, Charles. *New School Series X. Doris Humphrey and Charles Weidman.* Dance Observer 1:6, Aug., Sept. 1934, p. 68.

Period, A B, A B A
Rondo, A B A C A D
Canon
Theme and Variations.

SPACE

Movement always exists in space. In the movement of daily life, people move through space with certain ends to accomplish. The movement of dance is organized in space, as well as in time, to convey the dancer's intent. The dancer has at his command the following fundamental possibilities of movement in space:

Direction in locomotion
  Forward, backward, sideward, diagonally and turning.
Direction in axial movement (the contour of movement).
  Verticals, horizontals, diagonals, curves and spirals.
Amplitude
  Small to large.
  Small contrasted with large.
Level
  Low to high.
  Low contrasted with high.
Focus
  Direction of movement follows upon, or is in some way related to, the shift of the gaze.
Relationships with other moving figures in space.
  Symmetrical structure.
  Assymmetrical structure.

All of these space relationships are interdependent with rhythmic relationships and with energy release, so that a small group, moving swiftly may be balanced by a large, more static group. Or, a small group doing percussive movement may be the center of attention rather than a large group doing slow, sustained movement. A solo figure, by virtue of quality, or style of movement may quite overshadow a large group.

* * *

Although experiences in movement, in rhythm and in space are listed separately, it should be noted that movement can never be dissociated from space and time. For the dancer, whether he is conscious of it or not, always moves in the fourth dimension of time, as well as in the three dimensions of space. Likewise, the human body in activity in-

evitably moves in space. Nor can it experience rhythm except through movement. In exploratory and manipulative experiences in dance, it has proved profitable, however, to put emphasis at one time on movement, at another on rhythm, and still another, on setting up space relationships. Nevertheless it will constantly be seen how a given movement is varied in time and space, and how various movements, or space relationships are tried out with different rhythms.

The following suggestions are not arranged as lesson plans. Nor could they be used in the sequence listed. If this were attempted several bad results would ensue. Not only would students suffer from the stiffness and soreness that results from overworked muscles, but they would soon lose interest in dance. From the material presented here, the teacher can select movements for extending the vocabulary in dance, and devices for building little forms in time and space that will start students creating their own dance structure. Any one suggestion may provide the basis for a unit of work which may result in a dance to share with others.

Examples of what students have constructed are given, not so that these combinations may be taught to other classes, but merely to clarify the process for the reader. The ways of working described are but a sample of the countless approaches to manipulative and exploratory experiences that the teacher may make. He should always try out new ways of working, in response to the maturity and interests of his class.

When a group constructs an unusually interesting theme, or variation, they should record it in some way. If it is not developed into a larger form immediately, it may be used later for that purpose. Or, it may be used as indicated on p. 213 for further experimentation. To thus record, and use again, materials that students have organized, is not only a practical way of making progress in construction, but also adds dignity to, and places value on, their work.

It must be reiterated that dance does not consist of making a plan to use, for example, a rhythmic pattern done at a fast tempo with changes of level. Nothing ever emerges whole from such an adding up of parts. On the other hand, experimentation with a rhythmic pattern to see what happens when tempo is changed may result in the zest of discovery which is the disequilibrating force that leads to composition. Or, trying out what it feels like to suddenly interrupt a swinging movement by a percussive beat, and then to combine it with a step or a movement at a different level may produce such interesting results, that students are stimulated to make up a whole dance out of this bit of material. The remainder of this chapter will deal with just such ways of experimenting with, and manipulating, movement and rhythm and space to lead to creative work in dance.

Notes on Use of Techniques

1. Be sure to practice any given movement both on the right and left sides. In using movement for expressive purpose, however, the design may often be one-sided in response to the intent, or to give originality to the structure.

2. Contrast, or combine, locomotor movement with axial to prevent leg muscles from being overtaxed.

3. Always use big movements which involve the entire body in early lessons. This practice is essential to increase the range of movement, and to lead students from commonplace gesture to the movement of dance.

4. Do a whole movement, such as a step-hop turn, freely at first, then analyze, or break it into parts for practice afterwards. If the control is still difficult, use contrast to make clear what students are striving for.

5. Start beginners with movement at a quick tempo, such as skipping, rather than with slower movement.

6. Do any given movement the easy way first. For example, skip forward, and then try skipping backward. Always return to the more customary mode of locomotion. Satisfaction will be found in this procedure because of the release of tension which was caused by the difficulty encountered in moving in the unusual direction.

7. In practicing locomotor movement that is not patterned in space, be sure to have students move, not only around the room, but in some one of the following directions:

a. Across the room, if the movement is very vigorous.

b. The length of the room.

c. Across the room from one corner to the other.

These ways of handling a class accomplish two things. One, it helps students develop a sense of movement in space, at the same time that it prevents them from falling into the habit of moving around and around in a circle. Two, it enlivens the class period and keeps less skilled students from making a practice of standing in some inconspicuous place.

8. Use one of the following devices to prevent overfatigue from locomotor movements:

a. Divide the class into four, or more, groups. Have one group start across the floor with a given movement, each of the other groups starting, in turn, with either the beginning of the phrase of the music, or with a movement phrase.

b. Have students take partners to cross the floor diagonally in pairs. Each couple starts with a measure of music, or with the beginning of a specified music, or movement, phrase.

These devices accomplish two desired ends, in addition to preventing overfatigue. One, they give students experience in phrasing movement,

and in moving at the behest of time relationships, rather than at the teacher's command. Two, they give the teacher a better opportunity, than does mass action, to watch the achievement of individuals. At the same time the beginner is not put in the embarrassing position of moving across the floor alone.

9. Use a variety of ways to stimulate students to construct a dance form.

a. First present a variety of materials, not just one step nor just one body movement. Variations and combinations of given materials will then show students the possibilities of making variations of their own.

b. As a first step in construction, have students make a simple plan with a partner. This adds to the fun, and is something that students often do spontaneously.

c. With given rhythmic, or movement material, ask everyone to make up a short and simple theme. Then divide the class into groups of seven to ten people. Each member of the group is instructed to demonstrate his theme to the others in his group. Have each group select the theme it likes best, practice it and perform it for the class.

d. With a given movement theme, such as a movement done around four sides of a square, have groups make a variation on the theme, setting up a space relationship within the group as they do so.

e. With a movement theme taught by the instructor, or devised by members of the class, give each group a title which will shape the variation they will make.

By working through these steps, students are led to using dance as a form for conveying feeling or idea. Be sure, as students work on these little studies to ask them to repeat a theme a certain number of times, and to bring their action to some sort of conclusion or climax. Immediate satisfaction results from this procedure which will also contribute to success in constructing larger forms. Whenever a theme has been varied as to contour, level, quality of movement and the like, and extended in time, if it proves sufficiently interesting, students should use it as a basis for the A portion of a dance. The form may be further extended by composing a B portion.

10. Observe that the terms "1," "and," "ah" are used to indicate metrical beats. 1, 2, 3, etc., refer to the 1st, 2d and 3d beats of a measure. "And," as used here, has the metrical value of an eighth note in 4/4 time. "Ah" has the metrical value of a sixteenth note in 4/4 time. For explanation of other terms used in describing fundamental positions and movements, see the glossary.

Experiences in Movement, the Medium of Dance

LOCOMOTOR MOVEMENT

The Eight Fundamental Steps *

There are only eight fundamental ways of transferring the weight in moving from one place to another.

Try each way, taking a step for each drum beat.

Walk. (Drum beats, even, at walking tempo) **

Stay with the beat. (Increase tempo)

Run, on toes. (Increase tempo)

Walk. (Decrease tempo)

Note the effect of slow movement on your energy release and feeling state. (Decrease tempo still further)

March. (Increase to march tempo)

Change to leaping, transferring the weight from one foot to the other with a spring. (Make the beats loud and strong)

Keep each beat by skipping, sliding or galloping. Try each in turn. (Make the beat uneven)

Keep the beat by jumping, springing from both feet. (Return to an even beat)

Change to hopping:

Hop 8 × on 1 foot, the same on the other foot.
" 4 × on 1 foot, the same on the other foot.
" 2 × on 1 foot, the same on the other foot.

Then step, step and jump.

NOTE: All other locomotor movements are combinations or variations of these steps. This experience with response to beat should be done quickly, like a game. The challenge is to keep the beat.

Skipping and Step Hopping

1. Establishing the skip in different directions and phrasing it.
   Skipping is a step and a hop on the same foot, done unevenly. (1. #3 or 2. pp. 1 and 2) †

Skip around the room.

Skip with a partner.

Phrase your movement by skipping with a partner for 8 beats, then

* For music for accompaniment for these steps, see end of chapter "Music for Ac companiment. Fundamental Steps."

** Suggestions in parentheses refer to percussion accompaniment.

† Figures in parentheses refer to music listed at end of chapter under "Music for Accompaniment, Locomotor and Axial Movement, and Rhythm." Where no accompaniment is indicated, use improvisation on piano, drum or other percussion instruments. See Chapter VII for further suggestions on accompaniment.

alone for 8 beats, catching a new partner at the beginning of the next phrase.

Skip backward, alone. (Slow the tempo)

Practice a leg swing from the hip, with accent backward, and a step backward, to improve leg action.

Skip backward again.

Change to skipping forward.

2. Giving the step hop different contours.

A step hop is done evenly, first on one foot, then on the other.

Step hop with more lift from the floor, swinging arms, in apposition, to shoulder level, to add height. (2. p. 6)

Give your movement a distinct contour by bringing the knee up in front, so that the thigh parallels the floor, and the arm that is swung in apposition.

Change to a step hop with an upward thrust through the body, and with the free foot just touching the ankle of the supporting foot, arms pushing downward. (2. p. 5)

Do a step hop, run, run, flinging the free leg to front horizontal, and lifting both arms inward and upward to front horizontal on one step hop, opening to side horizontal on the next. Tuck the body on the step hop and cover a tremendous distance. (2. p. 21)

3. Step hop, or skip, turning, including preparatory movements.

Turn while skipping. (2. pp. 1 or 2)

Change to step hop, turning. (2. p. 5)

To make the action easier, practice taking a step with the body slightly relaxed forward, and the next step with a thrust upward through the body. (2. p. 16)

Same: Step and bend the knee of the free leg upward, tucking the body, then step and thrust upward through the body, letting the free leg remain extended in back.

Change to step hop, moving forward, with the same tuck and thrust. (2. p. 6)

Turn with the same action. If the tuck is taken over the L foot, then turn L, and vice versa.

4. Step hop sideways.

Use a grapevine step, that is, step hop L to side, step hop R across in front, step hop L to side, and step hop R across in back. (2. p. 3)

Let the arms swing outward at shoulder level as the step is taken to the side, and swing in front as the step is taken across. (2. pp. 5 or 6)

5. From combining steps and hops, to making a floor pattern with a partner.

Try step hop, hop, step hop. (2. p. 19 "Hop")

Turn on the step hop, hop and go forward on the step hop.

Same: Swing the free leg around at side horizontal on the hop, hop.

Take a partner and do this step 4 × with him, using a change of direction and bringing the phrase to a conclusion.

6. Setting up a group relationship in space, combining a step hop and run.

Take 4 step hops and finish the phrase by running 12 beats. Use some arm action and give your movement a definite contour. (12. p. 24)

Divide into groups of 11 or 12 people.

Let one part of the group take the step hops while the other takes the running steps.

Do the pattern 4 ×, setting up a definite space relationship.

Walking

1. Improving the walk and contrasting it with walking backward, and running. (2. p. 7)

Walk the length of the room, body erect, stretching tall. Take long strides as though anxious to reach the far wall. If the heels are pounding, relax the entire body forward, hips and knees slightly bent, and fall onto the foot that takes the weight. Stand tall again and walk backward. Take long strides, swinging the leg backward from the hip. (Slow the tempo)

Same: Count your strides from one basketball line to the other, and see how few you can take.

Standing position: Swing one leg backward from the hip, to get the feeling of action from the hip. (2. p. 29 "Leg Swing")

Walk backward again.

Walk forward once more.

Walk 3 steps forward and 3 backward, on the same line of direction, progressing across the floor on each step. The movement consists of, step L, step R, step L, making a sharp quarter turn and taking the next step backward with the R foot with as much of a stride as any of the other steps. (4. p. 18)

Same: Use a meter of 4, taking 4 steps forward and 4 backward. (2. p. 7)

Walk forward 4 long reaching steps, touching the heel first, then run 4 steps on toes. Pattern the movement in space.

Walk forward 4 steps and pivot turn 4 steps, starting R foot and turning R. (2 p. 8)

2. Walking with an effect of syncopation.

Step L foot across in front, dragging the R toe, step R foot sideways, dragging the L heel.

Same: Lift the L arm on the 1st step, cut the L arm under with bent elbow on the 2d step. Do the body twist sharply and strongly.

Same: Take a partner and set up a space relationship with him. Bring the phrase to a conclusion on the 3d repeat.

3. From variations on walking on 4 sides of a square, to a theme with a title.

Starting L foot, walk 4 steps forward, pivoting to the L on the 4th beat. Repeat, walking in turn toward each wall, traveling on 4 sides of a square. (5)

When the direction is established, repeat with the L leg lifted sharply on the pivot, hips tucked.

Same: Leap on the 1st beat.

Same: Take a low lunging step on the 1st beat.

Same: Lunge on the 1st beat, and walk high on toes on the 2d, 3d and 4th beats. (Slow the tempo)

Same: Start with the arms overhead and bring them down to accent the 1st beat.

Improvise on this pattern, changing the step, rhythm, level, body action and the like.

Repeat your chosen pattern, bringing it to a conclusion on the 3d repeat.

Divide into groups of 6 to 9 people. Each person teaches his step to his group. The group chooses the one it likes best and learns the step.

Vary the pattern in order to do it like a Proclamation, like Swift Messengers, Adventuresomely, as though Driven, like Soldiers, or like an Alarm.

4. Making a change step into a pattern with a partner.

Walk forward, checking the momentum on the 4th beat, and bringing the feet together on the 5th. (6. "Valse" 5/4)

Same: Move backward, starting opposite foot.

Try 3 slides forward, with the same shift of weight on beats 4 and 5. Repeat backward.

Same: Move sideways on the slides, shifting the weight forward 1 time, backward the next.

Same: Take a partner. Starting L foot, move diagonally forward on the first slides, then backward on the same diagonal. Take the other diagonal on the repeat by crossing the L foot over on the accented beat.

Use the same step, or a variation of it, and make a pattern with your partner.

5. Making a circular design by combining walking with axial movement. Step L foot to L; step R foot across in front; step L foot diagonally backward; step R foot backward; step L foot across in back; step R foot to the side; step L foot forward; and step R foot across in back. Face front throughout this movement. As soon as the movement is mastered, vary the tempo, change to an uneven beat, add arm action and the like.

Divide into groups, standing in a compact formation in your group. Reach out and touch the shoulder of whomever is nearest you. Take the same step pattern, moving smoothly as a unit.

Try other ways of making a circular movement, without walking around in a circle.

For example, stand and sway forward, to the side, backward and to the other side.

Or, reach the L arm forward at horizontal and circle the trunk around to the L. Bring the L arm in suddenly, and reach out to the R side with the R arm and circle the trunk to the R and forward.

Combine some such axial movement with locomotion, concluding with a sharp turn, or change of level.

Leaping

A leap is a transfer of the weight from one foot to the other with a spring.

1. Improving the stride.

Walk, gradually increasing the speed to a run.

Swing the arms in apposition, carry the weight well forward and take long leaps. (7)

See how few leaps you can take in crossing the floor.

Work to improve the stride as follows: take a long forward stride position, L foot forward, L knee bent, rear knee as straight as possible, trunk erect. Bounce in this position 2 ×. Pull up to shift the R foot forward, drop to original position and bounce again. (2. p. 11 "Fall, Bounce, Bounce, Lift")

Change to long leaps.

Same, with partner: one partner has his R hand behind the other's back, his L arm stretched forward, touching the other's L hand. Lean forward, stay close to your partner and feel the rhythm of his strides.

2. Step leap, including preparatory movements.

Take a step on the L foot in such a way that it pushes the body up from the floor. Bend the R knee high and transfer the weight to the R foot. The step repeats on the L. (8)

To rest, and to improve the step leap, stand with one foot forward and rock the weight from one foot to the other. (2. p. 16)

Same: Push more forcefully with the rear foot.

Same: Progress across the floor.

Same: Thrust upward through the upper back.

Same: Use sufficient energy to make a high leap. Let the rear leg extend behind as the weight is transferred to the forward foot.

Review fall, bounce, bounce and lift, to help extend the rear leg.

Step leap again, as though going over a hurdle.

3. Hurdle leaps.

Beat time with the music. Make the first accent strong. (2. p. 18)

Take a leap on the strong accent, and 2 running steps on the next 2 beats. Do the leap as described above.

Listen to the music and clap 2 and 1, accenting the 1 strongly. (2. p. 19 "Run, Run, Leap")

Run, run, leap.

Leap, run, run, run. (1. #4)

Run diagonally across the floor, leaping on the loud accent. (Drum beats, accented every 8th beat)

4. Pedaling, including preparatory movements, variations of movement quality and combinations with other steps. (9)

Take tiny springs from one foot to the other, carrying the body erect, going as high into the air as possible and covering very little ground.

Rest, and improve the ankle action, by sitting with legs extended forward. Flex and extend the ankles alternately, bending one ankle as the other stretches.

Standing position: Shift the weight from one foot to the other, transferring the weight from the tiptoe through to heel.

Pedal again. Each time the foot takes the weight, try to let the tip of the big toe touch first, and then transfer the weight through to the heel.

NOTE: This transfer of weight is used in all locomotion in which an effort is made to lift the body from the ground.

Another preparatory movement for good use of the foot.

Stand with the weight on the L foot, lift the R knee and "stroke" the floor with the R foot, touching toe, ball and heel in smooth succession. Start slowly and increase the speed.

For experience in phrasing movement, and to prevent overfatigue from constant leaping, pedal for 4 beats, and run for 4 beats. (2. p. 12)

Vary the direction by turning on the pedaling.

Walk 8 beats and pedal 8.

Make a space pattern, with this combination of walking and pedaling.

Change the quality of the movement so that the leap is like a cakewalk. Carry the arms high, lift the knees and lean backward. (10)

Change to: Lean forward and leap backward, lifting the leg from the hip.

5. From variations on the grapevine step to a theme with a title.

Step L foot to the L side, step R foot across in front, step L foot to the side, and step R foot across in back. Keep hips front.

Same: Pedal.

Same: Take long reaching steps, smoothly, for 7 beats. Pause 1 beat. Repeat to R, starting R foot.

Same: Pedal with a sharp twist of the hips. (11)

Walk, using the grapevine step, touching the R toe to the R on the 8th beat. Repeat to R. Focus opposite the direction of the movement.

Same: Focus in the direction of the movement. Note how change of focus affects the feeling state.

Same: Pedal, making the movement staccato, carrying the arms overhead, leaning forward, focussing in front of feet.

Same: Push downward with the arms and focus upward.

Change to a legato walk: Carry the arms in an arc and start the step by stepping across in front.

Use the following sequence of beats:

1-1-1-1-2-2-4-4-8-8-4-4-2-2-1-1-1.

Vary the grapevine step as to level, arm and body action or rhythmic beat. Divide into groups. Each group varies the grapevine step in accordance with a title, such as: Clowns, Picknickers, Hoofers, He Who Hesitates, or Hoe Down.

Running

1. With different meters.

Run, taking 4 steps to the measure of 2/4 time, accenting the strong beat by a strong step, or by a slight bend of the knee with impulse downward. (2. p. 9)

Same: Accent the strong beat by a light leap.

Try accenting downward, and then upward with 3/4 time. (2. p. 14)

Same: Use 7/4 time. (14. #18)

2. Changing direction and meter.

Run 6 beats and turn 6 beats, stretching body and arms forward, paralleling the floor, on the turn. (12. p. 24)

Run forward 8 beats; then backward 8 beats, with body bent forward, arms outstretched. (2. p. 10)

Same: Use the following sequence of beats:

8-8-4-4-2-2-2-1.

On the 2's the weight is rocked back and forth in place. Start the pattern with 16 beats, if you like.

Run on a diagonal 8 beats, stopping suddenly and running in a new direction 8 beats. Accent the change of direction by flinging the arms up, or lifting one leg upward to check momentum.

Run sideways to the L, starting L foot, R foot crossing continuously in front, hips front. Change to opposite direction by checking the momentum on the 7th beat on the L toe, dropping the heel on the 8th beat, with R foot lifted sideways.

3. Making a simple A B A form by combining and contrasting running with sustained movement.

Walk with 1 phrase of the music. Run on the next doubling the beat. (2. p. 9)

Divide into 2 groups. 1 group starts with the walking phrase, the other with the running. Groups pass and repass each other.

Contrast running with sustained movement. For example, run diagonally to the L, 8 beats. Stop and lift arms up overhead and lower them, at the same time twisting to the R, 8 beats. Run again.

Same: Take the sustained movement to a lower level by sinking to touch 1 knee, 4 beats, rising 4 beats.

Divide into groups. Do some such combination in follow-the-leader fashion. Let the leader plan to repeat the run-sustained movement phrase 3 ×, bringing his pattern to a conclusion on the last sustained movement.

Each individual in each group in turn becomes a leader of his group.

Each group chooses the pattern it likes best. Call this the A portion of a dance. Make a B that consists chiefly of swift locomotion, or chiefly of sustained movement. Each group, in turn, does its completed A B A form for the entire class.

Sliding

Sliding consists of a step on one foot, and a draw of the other foot up to the first with a shift of weight. It is done quickly and unevenly.

1. Phrasing and stylizing slides.

Slide around the room, 1 foot leading continuously. (2. p. 20 "Slide") Change the leading foot on the loud accent. (Drum beats uneven, with an accent on the 8th strong beat, 2 ×; on the 4th beat, 2 ×; then every 2 beats) The step is now similar to the polka, that is, a step, bring the feet together, step hop. It differs from the polka in that it does not start with an upbeat.

Exaggerate this step by flinging the free leg forward from the hip, on the hop, and bringing the arms inward and upward to lift the body.

Change to a thrust forward through the torso on the hop, the free leg dependent in back. Give this movement style by making the arm and leg position definite. (2. p. 20 "Slide and Lift")

To attain height and smoothness of movement, practice the thrust as follows: Rise on toes, thrusting upward. Sink to heels, relaxing. Then take a step together, step, rising on toe of supporting foot on the last step, thrusting upward.

Repeat the slide and lift.

2. Sliding sideways, experimenting with focus.

Slide sideways to the L, 8 beats, carrying the arms at shoulder level,

hands pointing to the R. Change to the opposite direction by hopping on the L foot on the 8th beat, lifting both arms up overhead and around to the R. Repeat to the R.

Same: Use the following sequence of beats: 8-8-4-4-2-2-2-2.

Experimenting with changing focus and carrying the arms in different ways.

3. Combining slides and hops.

With the rhythm of the music, hop L, step R, hop R, hop R, step L, hop L, and slide 3 ×, starting R foot. (13. p. 50)

Repeat starting R. Swing the free foot forward on the hops.

Galloping

Galloping is a way of transferring the weight that is like an uneven step leap. (1. #2)

Gallop through a phrase of the music, changing the leading foot by a hop on the last beat of the phrase. (3. p. 27)

Gallop and hop continuously.

Gallop by stepping L and displacing the L foot by stepping the R foot behind, tucking the body, 4 ×. Make a contrasting movement by stepping L, shifting the weight to the L, accompanied by a sustained movement of the arms and body, 4 beats. Repeat R.

Jumping

Jumping consists of springing up from both feet.

1. Jumping with change of direction, combined with axial movement. Jump in place with 4 easy low jumps, body relaxed, followed by 4 high jumps stretching up.

Same: Progress forward, or turn on the high jumps.

Forward stride standing position, L foot forward, R arm at front horizontal: Jump in place, maintaining the stride; jump, with a twist to the R to face to the rear. Use the L arm to help make the trunk twist sharp. Repeat, returning to original position.

Same: Draw the legs up on the spring. The jump that precedes the twist is now a preparatory bounce. On the jump the leg action may be a spread sideways, or forward-backward. (1. #19)

Bounce and jump with a body twist to the R, back arched, legs bent up in back.

NOTE: All of these movements are vigorous and demand more energy than the combinations that follow.

2. From combinations of jump with other steps to an original combination involving change of level.

Run, run, jump, and step. On the jump, as the body goes into the

air, lean forward, with the feet close together until the moment that the step must be taken to catch the weight. (2. p. 23 "Run, Run, Jump")

Same: Make the movement percussive, omitting the step. On the jump, check the impetus by keeping the ball of one foot on the floor, rising only to a high extension on this, the supporting foot. To help check the momentum upward, thrust downward with the arms.

Change to a swift run, terminated by a jump.

Launch the body into space. On the jump, draw the knees up and drop as though to land forcefully.

Same: Twist on the jump.

Change to jump, hop, run, run, run, making a quarter turn on the hop.

Change to jump, jump, run, run, run, making a half turn on the second jump and running backward.

Same: Do the second jump percussively, reaching around with the free leg to lead into a forward run.

Make your own combination. For example, gallop 2 ×, moving backward with the free foot lifted forward, the body tucked. Then run, run, run, turning, and jump. Repeat the pattern 3 ×. On each jump, stop the arms at a different level, high the first time, at shoulder level the next, and thrust downward the third. Bring the pattern to a conclusion by jumping to a sitting position on the last beat.

AXIAL MOVEMENT

Swinging

Swinging movement consists of a slight impulse and an unchecked follow through.

1. From swinging the whole body up and down, to a design in space. 2 beat swing.*

Small stride standing position, trunk, hips, knees and ankles bent, head and arms hanging: 1, 2, 3, starting by increasing the knee bend, swing the torso to the erect position, arms overhead; 4, 5, 6, swing forward downward to the original position. (1. #10 or 2. p. 24)

Same: As the upward swing is completed, check the momentum with arms high overhead; 4, 5, 6, step forward onto the L foot, pushing the arms forward from the shoulders, focussing upward (the body is in a strong erect position); 7, 8, 9, swing downward to the original position. Repeat, stepping forward R. (1. #7 or 2. p. 25 "Three Beat Swing")

Same: On the upward swing, start twisting the trunk to the R, pivot-

* The 2, 3, 4 and 5 beat swings here described were originated in the Eurhythmics of Jaques-Dalcroze. They are usually done to an accompaniment of 3/4 or 6/8 time. The 2 beat swing, for example, consists of 2 body impulses, one, an upward swing, and the other a downward swing to the starting position. The accompanying beat is counted *1, 2, 3, 4, 5, 6,* or *1, 2, 3, 1, 2, 3.* The 3 beat swing consists of 3 body impulses, and so on.

ing on the L foot to face R, the R foot freed by the strong lift and twist; 4, step forward in the new direction on the R foot; 5, 6, draw the L foot up to the R; 7, 8, 9, swing downward to the original position. Repeat to the R, facing each wall in turn.

NOTE: People are likely to become absorbed in swinging movements, doing them for the satisfaction that they feel in such movement, and failing to use them objectively. Hence it is well, in the earliest experiences in this form of energy release, to combine swinging with other movement.

Combining swinging and percussive movement. Standing position, arms overhead: 1, 2, 3, swing downward; 4, rebound and check the momentum with the body tucked and in tension; 5, 6, hold; 7, 8, 9, thrust the hips forward to take a step forward, opening the arms high overhead, back erect. (1. #8)

Combining swinging and sustained movement. 1, 2, 3, as above; 4, 5, 6, 1, 2, 3, 4, 5, 6, return to the original position, using a very slow, sustained movement. (2. p. 24 "Two Beat Swing with Circle")

Change to, stride standing position with L knee bent, arms overhead: Take the 2 beat swing over the bent knee; 7, 8, 9, twist the hips under the body to the R, pivoting on the L foot, R leg freed from the floor by the hip action, ending facing R. Repeat, stepping onto R foot on beat 1. (1. #7 or 2. p. 25 "Three Beat Swing)

Same: Add a 3 beat run, taken diagonally to the R, stepping R, L, R. The first step to the R should be a long reaching step. Repeat, twisting and running L.

3 beat swing.

Standing position: as described for 2 beat swing. 1, 2, 3, same as initial movement of 2 beat swing; 4, 5, 6, bend the knees slightly, thrusting the hips forward, and leaning backward, opening the arms (see Fig. 1) * and dropping them downward and outward; 7, 8, 9, recover to the erect position by continuing the circle of the arms backward and upward, and dropping to the original position. (1. #7 or 2. p. 25)

4 beat swing.

Standing position: as described for 2 beat swing. 1, 2, 3, same as initial movement of 2 beat swing; 4, 5, 6, circle the torso around to the L side, slightly backward, and then forward; 1, 2, 3, continue forward to the R, and then slightly backward and to the center again (the trunk thus describes a figure of 8); 4, 5, 6, drop to original position. (2. p. 26 "Four Beat Swing")

5 beat swing.

* Note that this, and the following Figures, are mirror images of the movement as described in the text.

Any 2 beat swing may be combined with any 3 beat swing to make a 5 beat swing. (2. p. 26 "Five Beat Swing")

NOTE: Experiment with changing the direction in space and making combinations with any, or all, of these swings in a manner similar to that indicated for the 2 beat swing.

Combining a swing, a run and a drop to make a design in space.

Small forward stride standing position, L foot forward: 1, 2, 3, swing R arm and the trunk far enough forward to free the R leg; 4, 5, 6, swing R arm and trunk backward, stepping on the R foot and freeing the L;

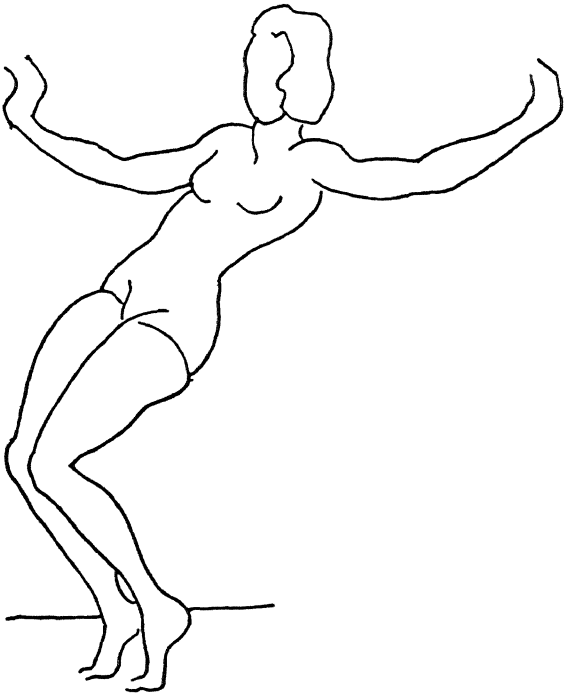


Fig. 1—Three-beat swing.

1, 2, 3, run forward stepping L, R, L, bringing feet together on the 3d beat, stretching the arms overhead, body in tension; 4, overbalance forward, bringing the arms down to the sides, dropping into a long forward stride position, R foot forward, R knee bent, L leg stretched as straight as possible, behind, trunk erect (see Fig. 2); 5, 6, hold. Repeat the movement, starting from this position.

Divide into 2 groups and make a design using this movement. For example, stand facing each other and do the movement as described.

Or, let one group start from the stretched position, arms overhead, and take the overbalance and hold as its first measure.

Use suggestions from the class.

2. From swinging the whole body from side to side, to combinations with locomotor movement.

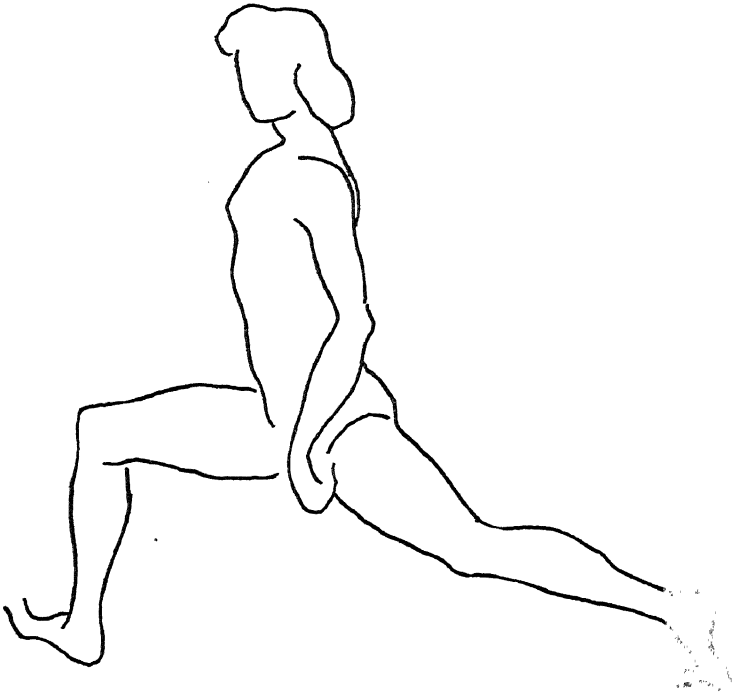


Fig. 2—Swing and drop.

Stride standing, horseshoe position: 1, 2, 3, swing arms and t[illegible] ward, downward and across to assume the initial position [illegible] opposite side; 4, 5, 6, repeat to original position. (2. p. 24. "T[illegible] Swing")

Combining this swing with a percussive movement.

Same: Take the 1st swing to the L. Repeat to the R. Add, [illegible] backward onto L foot making a quarter turn L, weight well [illegible] arm overhead, pulled back strongly from shoulder (see Fig. 3) [illegible] hold. (2. p. 37 "Three Beat Swing with Anacrusis")

Repeat starting to L each time, to face each wall in turn. Ste[illegible] necessary, on 1st beat of swing to increase the stride.

Stride standing position, weight on L foot, arms extended diagonally upward to the L: 1, 2, 3, swing trunk forward downward and [illegible]

upward to the R, leaning and reaching in this direction; 4, 5, 6, repeat to other side. (2. p. 24 "Two Beat Swing")

Same: Add a 3 step turn to R, circling both arms downward and up overhead to the R. Repeat in the opposite direction. As the movement is done more freely and vigorously, take a step hop on each swing, and leap on the turn. (2. p. 24 "Two Beat Swing with Circle")

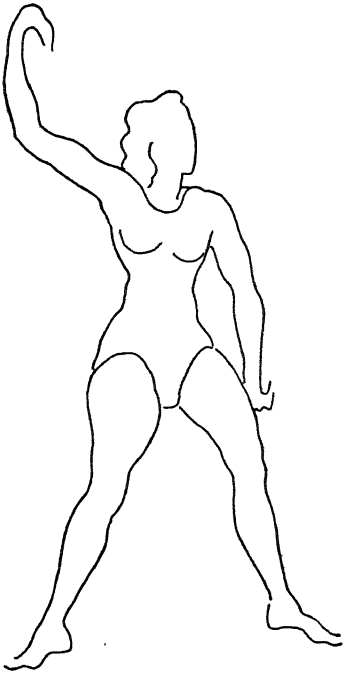


Fig. 3—Combination of swing with percussive movement.

Same: Change the meter and decrease the range of movement. 1 and, swing to L with arms swinging diagonally upwards; 2 and, repeat to R; 3 and, thrust to R with a hip lead, taking the weight on the toe of the L foot, pushing to R with arms, hands flattening as though against a surface (see Fig. 4, p. 188). Progress to R on each step by stepping sideward to R on the swing to R. (1. #9) Increase the tempo, decrease the range of movement. Carry the arms low with a feeling of pressure downward.

3. From leg swings to an A B A form.

Standing position, arms in an arc, L leg reaching backward: 1 and, swing L leg forward; 2 and, swing L leg backward from the hip. Accent the forward swing and tuck the body as the leg is swung forward. (2. p. 29)

Same: Accent the backward swing and thrust upward through the trunk as the leg swings backward.

Standing position, L arm at front horizontal, L leg reached backward: Hop as the leg swings forward, and as it swings backward, swinging the arms in apposition.

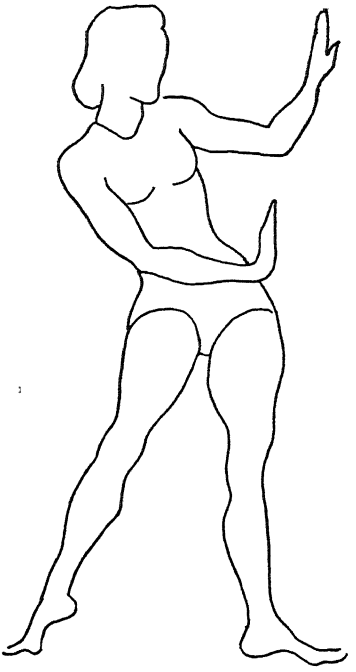


Fig. 4—Combination of swing with hip thrust.

Same: Omit the hop and add a step progressing forward. 1, 2, 3, swing L leg forward; 1, 2, 3, swing it backward; 1, 2, 3, forward again; 1, step onto L foot; 2, 3, hold. Repeat R. On the forward step swing the leg sufficiently to lift the body weight onto the toe of the supporting foot, taking a long reaching step forward. (2. p. 30)

Same: Three people cross the floor together, finger tips touching.

Change to: 1 and, swing L leg forward; 2, step L; and, close R foot to L; 3, step L; and, pause. Lift the free foot behind on the last step. Repeat R. Try each of the above, moving backward, accenting the backward swing from the hip.

Change to a hop on the leg swing, arms swung in apposition: 1, 2, 3, swing L leg forward; 1, 2, 3, swing L leg backward; 1, 2, 3, swing L leg forward; 1, 2, step on the L foot; 3, hop on the L. Repeat starting R. (2. p. 30) Tuck the body on the forward swing, and thrust upward with arms spread on the step hop.

Same: Use only 1 preparatory leg swing.

Same: Change the meter, transfer the weight with a leap and start with 2 upbeats. And 2, swing L leg forward; and 3, swing L leg backward; and, swing L leg forward, preparing to leap; 1, land on L foot. Swing the arms inward and upward on "and 1" to give a lift to the body.

Combining a sideward swing with a leap transfer to the side.

Standing position, weight on R foot, arms stretched diagonally upward to the R: 2 and, swing L leg inward across the body, both arms swinging downward across the body and up to the L; 3 and, swing L leg out to side with arms returning to original position; 4 and, swing inward again preparing for a leap onto the L foot; 1, leap onto L foot, swinging arms downward and around up overhead; and, pause. The arms complete the circle as they swing to R, as the R leg picks up the inward swing on the repeat.

Combining a leg swing with sustained movement, or with locomotor movement, or with both.

Divide into groups. Each individual in the group does his combination for his group. The group learns the combination that it likes best and demonstrates this theme for the entire class. Call this theme the A portion of a dance and make a variation on it that will serve as a B portion. Use one of the following titles as a motivating idea for the variation: Reunion, Mockery, Denunciation, Lament, Lullaby, Expectancy or Celebration. Repeat the A. Dance the A B A for the class.

NOTE: Titles should be given out with consideration for the themes already developed because some of these will lend themselves more readily than others to conveying the idea or feeling indicated. Each group may be helped to vary its theme by questions and suggestions. These may have to do with clarifying the thinking of the group, or with ways of manipulating movement. In the former case, the teacher may ask what there is, in the world today, that the group would feel like denouncing, or what could happen to give cause for celebration. There are many answers to such questions. No matter what the group hits upon, the idea in mind will give that specific touch to movement through which the general, or abstract, idea is best conveyed. In the latter case, the teacher may ask what would happen to the tempo, the level and the tension of movement as a theme is varied to make a lament. Would the device of understatement, aided by an increase in tempo, serve to convey the idea of mockery? The teacher should also remind the groups that the B part of the dance should end with a suitable transition to the A portion, since the A is to be repeated. Some, because of the idea that is now determining the form will not wish to repeat the A but will, instead, conclude with a coda.

Sustained

Sustained movement is that in which impetus and follow through are merged with each other, producing smooth, controlled movement.

1. From emphasizing space to making a design in space.

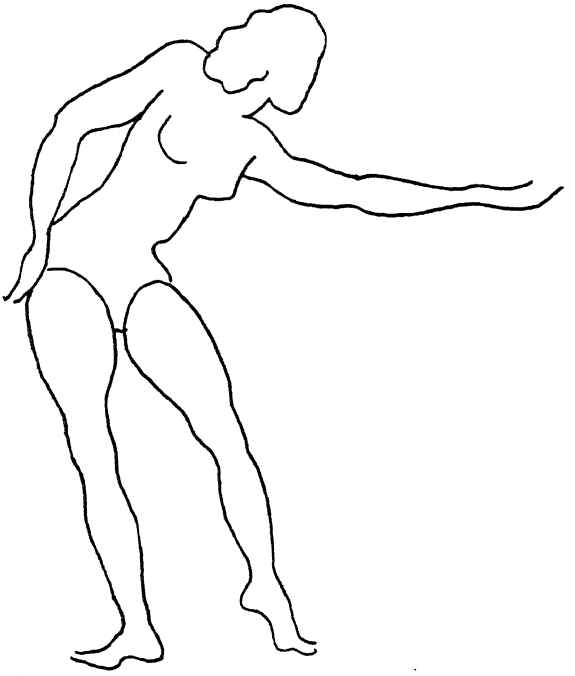


Fig. 5—Sustained movement, emphasizing space.

Stride standing position: 1, 2, 3, 4, bend to the R and lift the R arm up overhead in the lateral plane (see Fig. 5 above), raising the trunk; continue the movement to the L; 1, 2, 3, 4, when the limit of movement in this direction is reached, quickly drop the R arm and pick up the movement to the opposite side, lifting the L arm. (1. #11)

Same: Focus directly overhead.

Same: Take a step forward each time the arm picks up the movement.

Stride standing position, both arms reaching to R horizontal: 1, 2, 3, 4, twist the body slowly to the L focussing on a far horizon, and sweeping the arms across to the L. Repeat to the R.

Same: Step forward each time the arms pick up the new direction.

Combine a lift up over of the R arm and the double arm sweep from L to R. Emphasize large movements and clear verticals and horizontals. Have the group suggest how, using these movements, a design can be

made. For example, half of the group, standing informally on the floor, starts with a lift of the R arm, while the other half starts with the L, so that a simple balanced design is achieved. Or, those on the R side of the room start with a lift of the R arm, while the others start with a double arm sweep from L to R.

Divide into groups of 7 to 10 persons. Make a design in the group, including in the pattern a change of level.

2. Ways of going to the floor and rising again, with attention to contour of movement.

Side sitting position: practice a thrust sideways with the upper part of the torso. This is not a bend, nor a twist, but a displacement sideways.

Side sitting position on L hip: 1, 2, thrust trunk to the R, rising to a kneeling position; 3, 4, thrust trunk to the L, lifting weight to step on L foot; 1, 2, thrust trunk to the R, stepping to an erect position on the R foot; 3, 4, hold. Return to the floor as follows: 1, 2, thrust to L, stepping on the L foot; 3, 4, thrust to R, kneeling on R knee; 1, 2, thrust to L, transferring the weight to the L hip, feet to the R, in the original position; 3, 4, hold. (15)

Give the movement a definite contour as follows: On coming to the standing position, twist to the L, with L foot lifted from the floor, ankle bent and arms thrusting downward to the L. On returning to the side sitting position, lean to the L, extending the R leg to the R, lifted from the floor, and thrusting both arms to the R, parallel with the R leg (see Fig. 6).

Side sitting position on R hip, arms in an arc: 1, 2, twist to the R leaning sideward, freeing L leg from floor (see Fig. 7, p. 192); 3, 4, twist to the L, leaning forward; 1, 2, 3, 4, repeat, increasing the range of the movement; 1, 2, repeat the twist to the R; 3, 4, swing the weight onto the L knee and foreleg; 1, 2, step onto the R foot, rising to the erect position; 3, step L; 4, hold. Devise a way of returning to the floor that uses the same shift of weight and the same twist. Give the entire movement a definite contour.

3. From a hip thrust sideways to variations that are like traditional dance forms.

Small stride standing position: Thrust hips to the L, shifting the weight to the L. Repeat to R. Be sure that the abdominal muscles are contracted so that the hips are well under the torso.

Same: Use the following sequence of beats: 4-4-3-3-2-2-1-1-1.

Same: Take the hip thrust to the L, shifting weight to the center, in order to repeat L, adding a push of the R hand across the chest, palm facing to the L, on the hip thrust.

Change to: Small stride standing position: 1, 2, thrust to L, stepping L; 3, 4, shift weight to R, bringing R foot up toward the L. Repeat 2 ×.

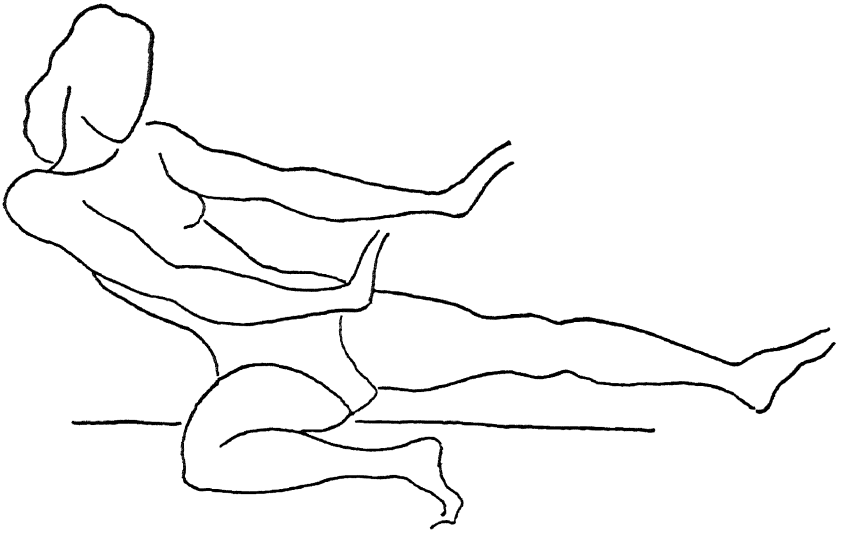


Fig. 6—Stylizing a sustained movement.

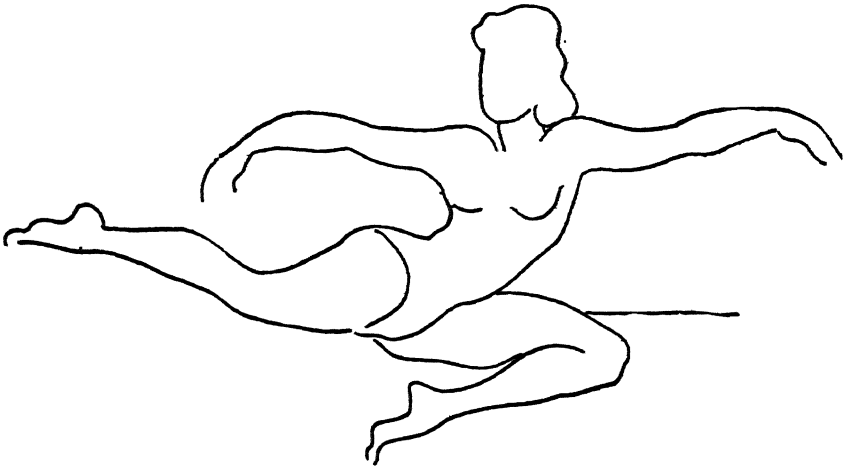


Fig. 7—Sustained movement, preparatory to rising.

1, 2, 3, 4, step L, pivoting to the L to make a half turn, keeping the weight on the L foot. Repeat all in the same direction, starting with the thrust to the R.

Same: Step on the toe for the pivot and drop the heel on the 3d beat.

Same: Arms in an arc: Lift the arms higher on each hip thrust, so that they are overhead on the pivot; pull them down strongly as the heel drops.

Small stride standing position: 1, 2, thrust the hips to the L, bending the knees slightly; 3, 4, keep the knees bent and shift the hips to center; 5, 6, shift to the R; 7, 8, straighten the knees as the hips return to the center again. Do the whole movement smoothly. It is a hip circling done entirely in the lateral plane. Be sure to keep the hips well under the torso. (1. #12)

Same: With the R arm overhead, make the arm travel in a complete circle, starting outward and downward to the R as the hips circle to the L.

Same: Reverse the arm circle.

Same: Change the energy release and emphasize the vertical. When the knees are bent and the arm is low, suddenly complete the movement and pause in the erect position with the arm overhead.

Same: Change the starting position. Standing position with R arm bent at chest, palm turned toward the body: On the hip thrust L, step L with knees bent, thrusting downward with both arms, pause and then continue smoothly to starting position.

Make a variation on one of the preceding movements. For example, 1, 2, do the hip thrust described immediately above; 3, 4, maintaining the knee bend position, strike the heels on the floor twice; 1, 2, pivot backwards on the L foot, making a quarter turn with a hip lead and reaching backward with the R arm; 3, 4, make a half turn in a similar fashion to the other side; 1, bend sharply forward from the hips, back extended, head up, arms at sides; 2, 3, 4, hold. 1, 2, 3, 4, rise to the initial position by bending the knees to bring the hips under the torso. Or, make a variation that emphasizes the vertical.

Divide into groups. Each group varies one of the combinations that one of its members has devised, in the manner of a rhumba, a folk dance, a Spanish dance, a jazz or a jitterbug dance.

4. From hip and abdominal control to a fall from the kneeling position.

Lying on the back: Flatten the lower back against the floor by contracting the abdominal muscles. Note how the body lengthens as the curve of the lower back is reduced.

Same: Stand against the wall with heels, hips, shoulders and head touching the wall. Contract the abdominal muscles to tilt the pelvis forward.

Walk away from the wall, maintaining this position, and stretching tall.

NOTE: Keeping the hips well under the torso is a part of good carriage but no one should ever strive to eliminate the lumbar curve. Instead, he should avoid the weak position of hips thrust back, with the accompanying hyperextended knees.

Hands joined in a circle. Squat position: 1, 2, swing the hips up in back, forcing the heels to the floor; 3, 4, swing the hips down and under the body; 5, 6, 7, 8, repeat giving an impetus so that; 1, 2, 3, 4, 5, 6, 7, 8, a rise to toes can be taken with the body leaning backward from the bent knees. (See Fig. 8.) (2. p. 34 "Slow Lift and Backward Sway")

Same: Do the movement touching the wall for support.

Same: Do the movement with no support.

Same: Eliminate the hip swing up in back. Use the arms to help lift the weight. (2. p. 35 "Hip Thrust Standing")

If the control is still difficult, try the following: Squat position:

Bounce in place as though to rise, 3 ×. On the 4th bounce, give a greater impetus and rise to toes with knees bent and hips tucked under. (2. p. 35 "Bounce and Thrust")

Kneeling position, body erect: 1, 2, 3, lean backward from the knees; 4, 5, 6, return to original position. Repeat, leaning farther backward each time, never bending at hips.

Same: On the 3d backward lean, go as far as possible without bending the hips. At the moment the position can no longer be maintained; 4, 5, 6, twist to R falling backward to the floor, stretching the R arm out along the floor; 1, 2, 3, double up by contracting the abdominal muscles; 4, 5, 6, rise to original position, but facing in the opposite direction. Repeat all, twisting, on the fall, to the L.

5. From a sustained movement on the floor to a twist, lift and fall.

Lying face down, hands on the floor at shoulder level, elbows up: 1, 2, 3, 4, push with L hand to start a twist of the entire body, lifting and reaching backward with the L foot. Come to a sitting position with the L elbow bent at the side, L knee bent with the L foot on the floor (see Fig. 9, p. 195); 1, 2, 3, 4, push up from the floor with the R hand, to a toe support position on the L foot, R leg straight, L arm stretched up to point directly toward the ceiling (see Fig. 10, p. 196). 1, 2, 3, 4, return to sitting position; 1, 2, 3, 4, return to initial position on the floor. Repeat to other side.

Same: Use 2 beats for each movement.

Same: Use 1 beat for each movement.

Change to a vigorous fall as follows: Using 1 beat for each movement, twist to the sitting position, push up from the floor, then sharply raise

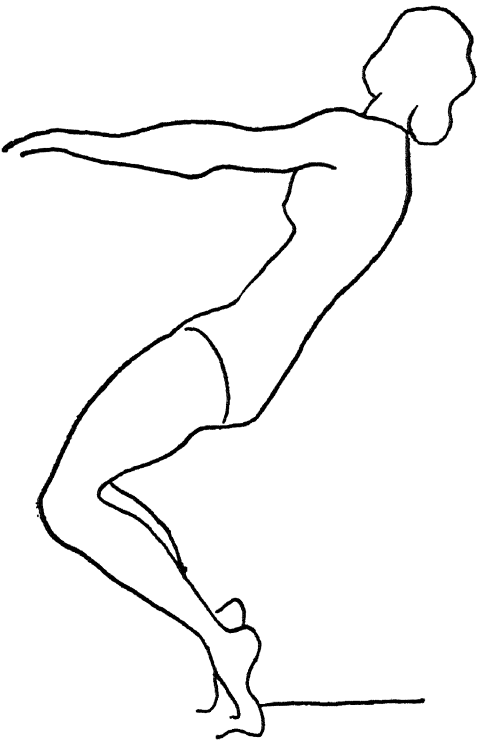


Fig. 8—Sustained movement, hip and abdominal control.

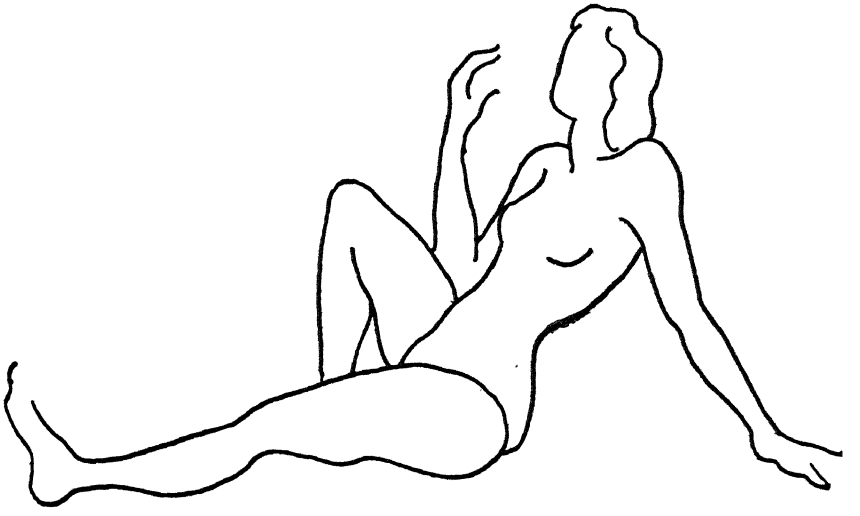


Fig. 9—Sustained movement, preparatory position,

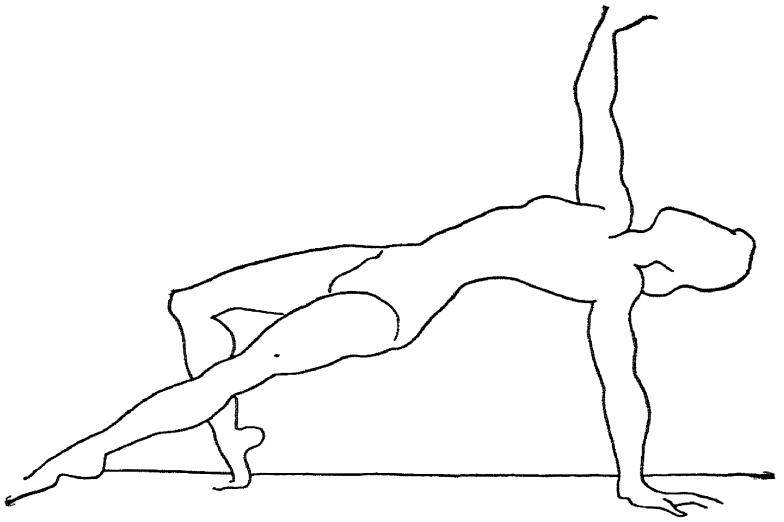


Fig. 10—Sustained movement to a lift.

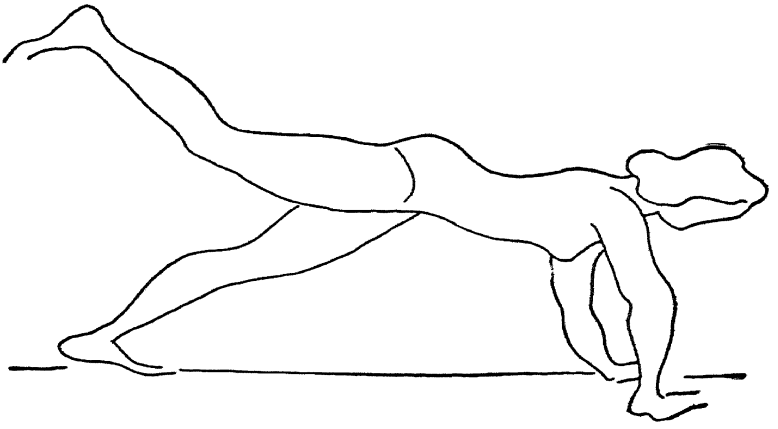


Fig. 11—Sustained movement to a fall.

the R leg to a wide scissors, and immediately twist (see Fig. 11, p. 196), and drop to the original position so that beats 3 and 4 are continuous.

6. Combining a sustained, with a swinging movement or with locomotion or with both, and using this theme in an antiphonal form. For example, standing, weight on R foot, focussing to the L: 1, 2, 3, swing trunk to L, weight shifting to L foot, R arm swung across the body and up to the L; 4, 5, 6, swing to R, hopping on R foot with R arm swung strongly to the R; 1, check the swing with the L leg in the air; 2, 3, 4, 5, 6, with a sustained movement, twist the trunk to the L, lowering the L leg until the foot touches the floor; 1, step forward onto the L foot; 2, 3, 4, 5, 6, lower the arms; 1, 2, 3, 4, 5, 6, bring the R foot parallel to the L, in a stride standing position, taking the weight on the R foot and shifting the gaze to focus over the L shoulder. Repeat from the beginning in the new direction.

Divide into groups of 18 to 20 persons. One part of each group does the above theme, or one which it has constructed. The other part of the group answers with a 4 measure theme which may emphasize sustained, swinging or locomotor movement but which is related in line and feeling to the theme of the first group. Vary and extend the original theme to make a dance like a ritual, the first group taking Omens as a title, the answering group using, as a title, Fire Lighting, Rebirth, Sacrifice, Rain Dance or Parched Earth. See if the dances devised by the several groups can be strung together to make a sequence.

Percussive

Percussive movement consists of a strong energy release that is immediately checked so that there is little or no follow through. Percussive means "operated by striking." * To get the feeling of percussive movement, try using the whole arm as though to strike forcefully, and suddenly check the movement as though meeting the impact of a solid object. When, in percussive movement, hands, feet, or hips strike the floor, there is a rebound which leaves the body momentarily suspended. In such percussive movement with suspension, contact with the floor is maintained. Although the energy release of the following movements is not described, it is, unless otherwise indicated, a sudden, strong and sharp energy release.

1. In the standing position.

Standing position on toes, arms bent at chest: 1, overbalance forward, taking a lunge step to catch the weight, thrusting forward with the arms; 2, 3, hold; 4, step back, bringing the feet together and pulling the

* Webster's New International Dictionary of the English Language. Springfield, Mass.: G. & C. Merriam Co., 1930.

weight up onto the toes, drawing the arms up overhead; 5, 6, hold; 1, overbalance backward and step back with the body tucked, thrusting forward with the arms and freeing the forward foot from the floor; 2, 3, hold; 4, pull up into the toe stance position; 5, 6, hold. (1. #16)

Same: Tuck on the forward thrust; extend the body thrusting downward with the arms on the backward step.

Standing position as above: And, lean to the L, twisting L; 1, overbalance and catch the weight on the R foot, making a quarter turn L, thrusting forward with the arms; 2, 3, hold; 4, draw up to the original position, facing in the new direction; 5, 6, hold. Repeat. Try focussing in the direction of the twist, and then in the opposite direction. Note how focus affects the feeling of the movement. (1. #18)

Standing position: 1, swing the R leg sideways upward with sufficient force to lift the body onto the toe of the supporting foot, swinging both arms to the L; 2, twist to the R, tucking the hips and bringing the arms overhead; and, step R, bringing the arms downward; 3, step L.

2. In a sitting or kneeling position.

Kneeling position on hands and knees: To get the feeling of percussive movement, push up strongly from the floor with the hands, maintaining momentary suspension of the body; drop into original position.

Kneeling position, body bent forward from hips, trunk extended and parallel with the floor (see Fig. 12, p. 199): 1, sit back onto heels, rebounding into a tucked position with elbows high, body leaning backward from the knees (see Fig. 13, p. 199), 2, hold; 1, sit back onto heels, rebounding into the original position; 2, hold. (1. #16)

"Hit the Deck"

a. Preparatory movement. Side sitting position on L hip, part of the weight on the L hand, R arm extended diagonally upward and backward (see Fig. 14): With a sustained movement through 6 beats, lift the body to an open position so that the weight is on the L hand and foreleg, circling the R arm downward in back, forward and upward (see Fig. 15); sink into the original position through 6 beats, arm extended in the original position.

b. Same: Do the movement percussively. Start with the high support of the body, R arm extended in the open position. Use the same arm circle: 1, hit the floor and rebound to the same open position; 2, 3, hold. (1. #18)

c. Preparatory movement. Starting position same as "a" above. With a sustained movement through 6 beats, lift the body to a tucked position, circling the R arm forward, downward and inward and to the R, at the same time tucking the body and bending the R knee so that it is near the head (see Fig. 16, p. 201); settle into the original position through 6 beats.

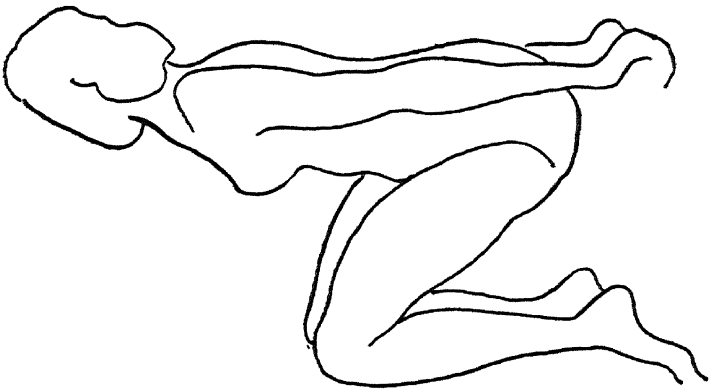


Fig. 12—Percussive movement, trunk parallel with floor.

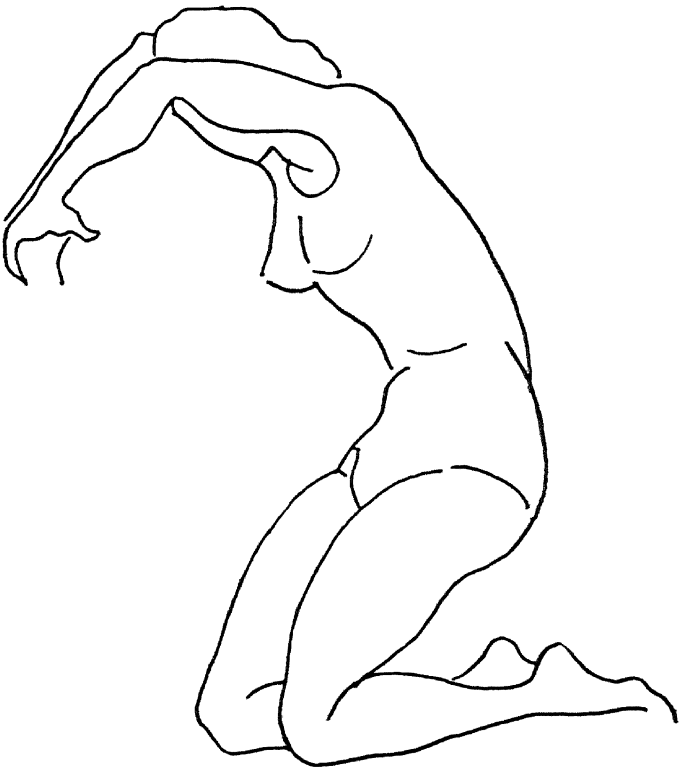


Fig. 13—Percussive movement, tucked position.

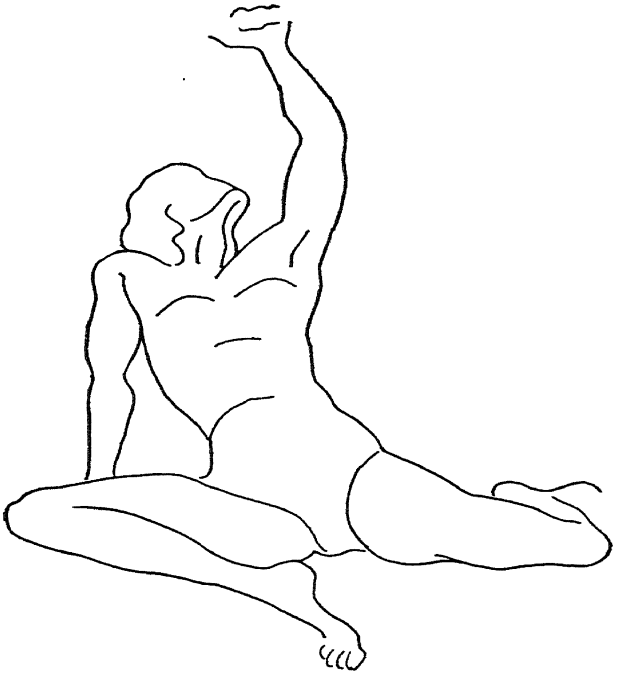


Fig. 14—Hit the deck, preparatory position.

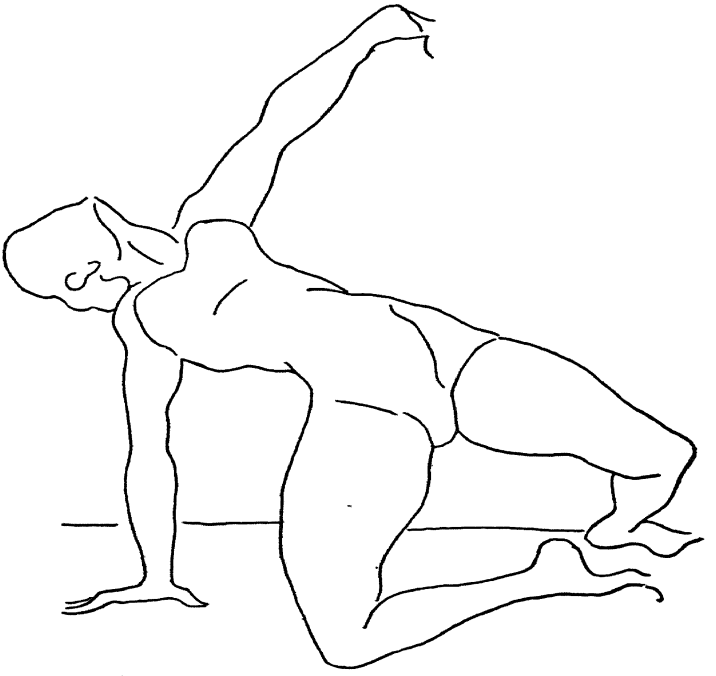


Fig. 15—Hit the deck, high support, open position.

d. Same: Do the movement percussively, combining it with "b" above. Start with the high support of the body in the open position: 1, hit the floor and rebound into the tucked position; 2, 3, hold; 4, hit the floor and rebound into the open position; 5, 6, hold.

Combine "d" with a fall with percussive suspension: 1, rebound into tucked position; 2, 3, hold; 4, rebound into the open position; 5, 6, hold; 1, rebound into the tucked position; 2, 3, hold; 4, step R foot across

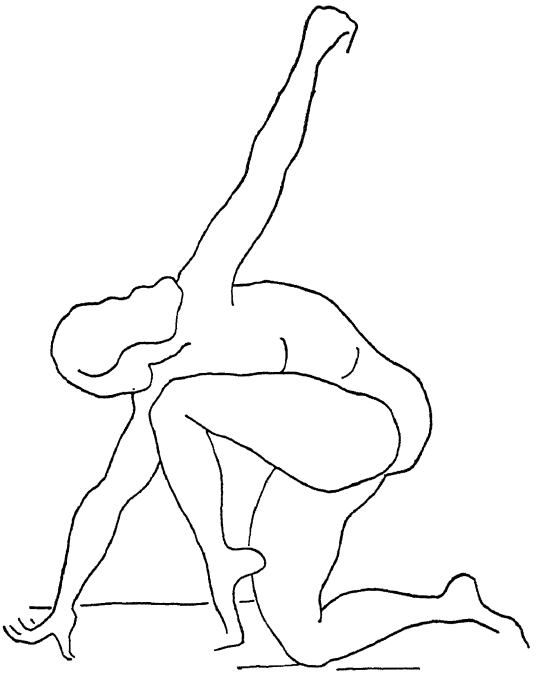


Fig. 16—Hit the deck, high support, tucked position.

to L, and past L knee; 5, 6, twist to face the rear wall, R elbow bent at side; 1, rise onto R foot (see Fig. 17, p. 202); 2, 3, shift the weight to the L, trunk bent to the L, R arm overhead; 4, 5, 6, fall to the original open position, with body high, weight on the R hand and R foreleg, facing opposite original direction. Hold for 6 beats. See Falls, p. 202, for preparatory movements for falls.

3. Combining percussive and a sustained movement to make an A B A form.

Make a theme consisting of a combination of percussive and sustained movement. Divide into groups of 8 to 13 persons. Each person demonstrates his theme for his group. Each group learns the one it likes the best and demonstrates it for the entire class. Call the A portion now

constructed, Prelude. Make a B portion in which each group is divided into 2 or 3 smaller groups who establish a space relationship. Construct the B in accordance with one of the following titles: Dilemma, Stormy Weather, Action, Mournful Events, Victorious Events or Excursion. Vary the A to make it a Conclusion. Present the entire dance to the class.

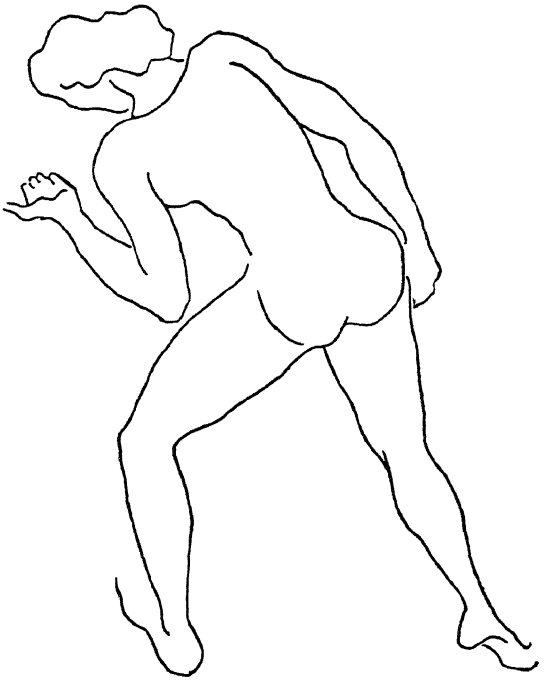


Fig. 17—Hit the deck, preparatory to fall.

Falls

There are certain precautions to be taken in teaching falls. One is to have students start from a sitting or kneeling position and move rather slowly with the body relaxed to prevent the head from striking the floor. Another is to give explicit instructions as to the use of the arms. As a person overbalances, he is likely to reach out to catch himself on his hand, thereby running the risk of spraining his wrist. As soon as the student can manage to fall in the manner about to be described without losing his sense of direction, he is ready to do a fall with a sharp preparatory movement, and a sudden drop. Note that when the fall is initiated by leaning in the direction of the fall, considerable momentum is developed which counteracts, to some extent, the pull of gravity. The actual fall is preceded by a sudden tuck of the body. If careful preparatory

movements are used, there is no more hazard in the techniques of falling than in any other fundamental movements of dance.

On the recovery from a fall, the hands are not usually used to help lift body weight. Instead, the trunk muscles are used to lift the torso. As soon as any fall and recovery can be done with ease, teacher and students will find it interesting to devise different movements preparatory to falling, and to experiment with various ways of recovering. Using the fall in some kind of pattern, either by setting up group relationships or combining the fall and recovery with sustained or locomotor movement, prevents over-fatigue in this strenuous activity and gives opportunity for simple creative work.

1. Backward fall

Leaning away from the direction of the fall.

a. Preparatory movement. Sitting position, trunk bent forward, L knee bent on floor, R knee bent, R foot resting on floor: Rock backward, uncurling on the floor; at the same time, reach the arms out sideways, sliding the hands along the floor until parallel with the head. b. Recovery: Swing the R leg up overhead, and return to the sitting position.

Repeat "a" and recover by swinging the leg with greater force, tucking the body, head and arms well forward, and coming to the standing position on the R foot, L toe touching in back.

c. The fall. Standing position, arms stretched up to star position, weight forward over the R foot: Bend the L knee in back, freeing the L foot from the floor, so that the foreleg will be in position to take the weight. Suddenly tuck the body and uncurl on the floor, using the arms as in "a." Recover by contracting the abdominal muscles strongly, reaching forward with the arms and tipping the head forward, bending one knee, to take the weight on the corresponding foot.

d. From a slide and lift. See Locomotion p. 181.

Slide and lift	1 meas. 6/8 time.
Drop to floor as in "c."	1 meas.
Rebound immediately to the original position.	1 meas.
Hold	1 meas.

e. Contrapuntally. See Rhythm p. 215.

Divide into 2 groups. Do the above movement contrapuntally, 1 group starting on the 3d measure.

f. From a run, run, jump and hop.

As in "d."

Leaning toward the direction of the fall.

Standing position: Lean backward to the point of overbalancing. At the crucial moment, tuck the body, taking a step backward on one foot, shooting the other foot forward, uncurling the body on the floor.

Recover as above.

2. Sideward fall.

Leaning away from the direction of the fall.

a. Preparatory movement. Half kneeling position on L knee, R foot on floor, R arm overhead: Bend to the L, freeing the R foot from the floor (see Fig. 18 below), and fall to the R, sweeping the R arm across the body and out to the R along the floor, taking the weight on the R foreleg, R thigh and R side.

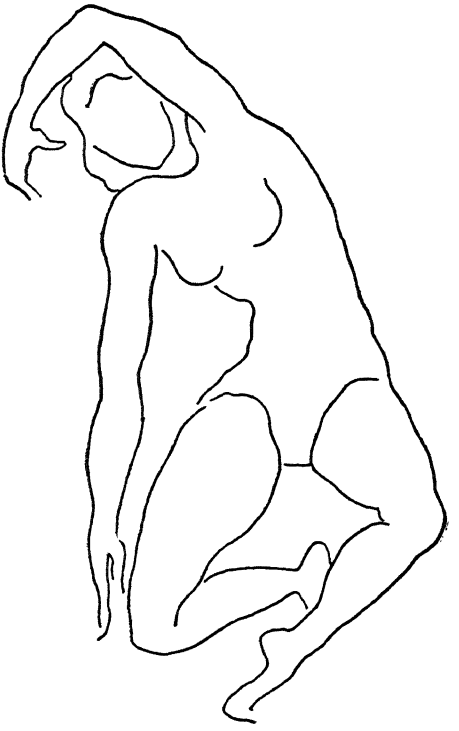


Fig. 18—Sideward fall, preparatory movement.

b. Recovery: Let students try out different ways of returning to the original position.

c. The fall.

Standing position, weight on L foot, R arm overhead, R foot reached behind the L so that only the R toe is touching: Bend to the L and fall to the R, sweeping the R arm down across the body and out to the side, taking the weight on the R foreleg, R thigh, R hip and R side. Body is now stretched out straight on the floor. Recover by drawing the head toward the hips, arching the torso, at the same time bending the R knee. Continue the side pull to a sitting position. Step L foot across

in front of the R, lean and reach forward and come to a standing position, arms at sides. If necessary, practice the initial movement for the recovery without the preliminary fall. (2. p. 32 "Sideward Lift")

d. From a swinging movement to a side fall.

Standing position, arms lifted diagonally to the R: 1, 2, 3, swing to the L; 4, 5, 6, swing to the R; 1, 2, 3, swing to the L; 4, 5, 6, fall to the R as above. Recover by: 1, 2, 3, arching the torso and lifting to side sitting position; 4, 5, 6, step onto the L foot and rise with arms reaching diagonally upward to the L. Repeat in the opposite direction.

Same: Give more impetus to the swing so that it lifts the body with a hop on the supporting foot.

Same: Change the arm action slightly so that on the 3d swing the R arm makes an arc overhead and the whole body, on the hop, is bent in a horseshoe position.

e. From a slide and a lift to a side fall. (1. #6 3/4)

Starting L foot, slide and hop, moving forward.	1 meas. 3/4 time
Repeat, R foot leading.	1 meas.
Fall to the L.	1 meas.
Recover to standing position.	1 meas.

Leaning in the direction of the fall.

Standing position, arms at side horizontal: Rock from 1 side to the other with sufficient impetus to lift the weight onto the ball of the supporting foot each time. Prepare to fall to the R by overbalancing R, stepping quickly across in front with the L foot, tucking the body, and taking the weight on the R foreleg, thigh and side, and stretching out on the floor with such momentum that the body slides on the floor.

3. Side fall with twist.

a. Preparatory movement. Squatting position, arms overhead, facing front wall: Quarter twist to the L, with a slight bend of the trunk to the L (see Fig. 19, p. 206). Fall onto the R side, bringing the R shoulder to the R knee and taking the weight on the R foreleg, thigh and shoulder (see Fig. 20, p. 206). Extend the body to lie on the R side. The fall is done directly toward the front wall. b. Recovery: Tuck the entire body, rising to a side sitting position. Step onto the L foot and rise to erect position.

c. The fall.

Standing position: Bend the knees, throwing the hips forward so that the body leans backward from the knees. Twist to the L, bending slightly to the L and fall onto the R foreleg, thigh and shoulder. Extend the body and recover as above.

d. In a sequence.

Stand in a circle formation. Each person, in succession, claps 2, and, 1, and. Fall, in the same succession, toward the center of the circle as

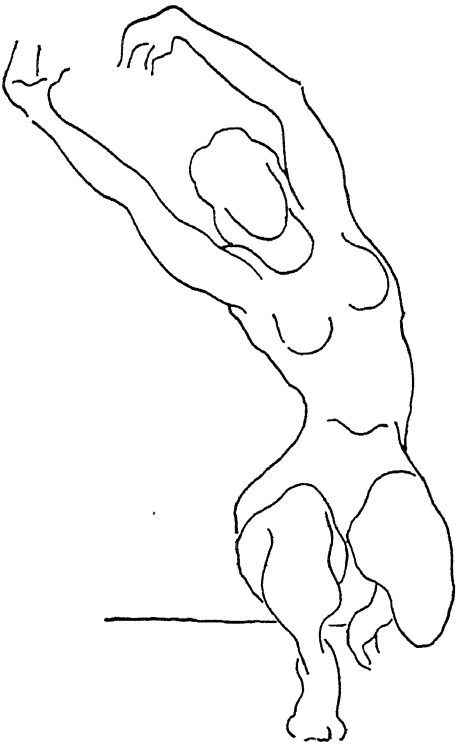


Fig. 19—Side fall with twist, preparatory movement.

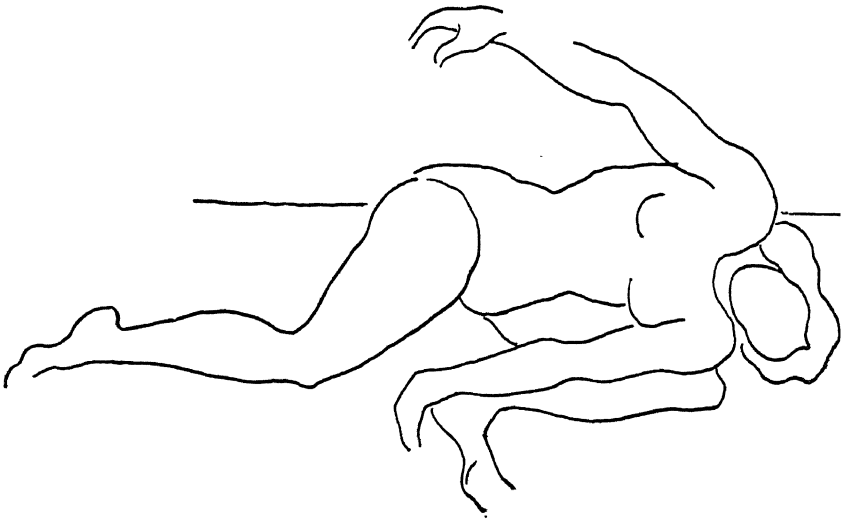


Fig. 20—Side fall with L shoulder on L knee.

follows: 2, bend the knees, thrusting the hips forward; and, twist the body; 1, fall; and, extend the body on the side. Maintain the extended position until each person has fallen. Recover together.

4. Spiral fall.

a. Preparatory movement. Standing position: Turn to the R as follows: 1, step R; ah, step L foot across the R, leaning to the R; 2, step R; ah, step L foot across the R, increasing the speed of the movement.

b. The fall. Take the weight onto the L foot, falling diagonally backward onto the R foreleg, thigh and shoulder.

c. Recovery. Continue the movement by extending the body into an arched position (see Fig. 21, below). Twist and bend to the L, tucking the body and rising to a sitting position. Take the weight onto the L foot and rise to the original position.

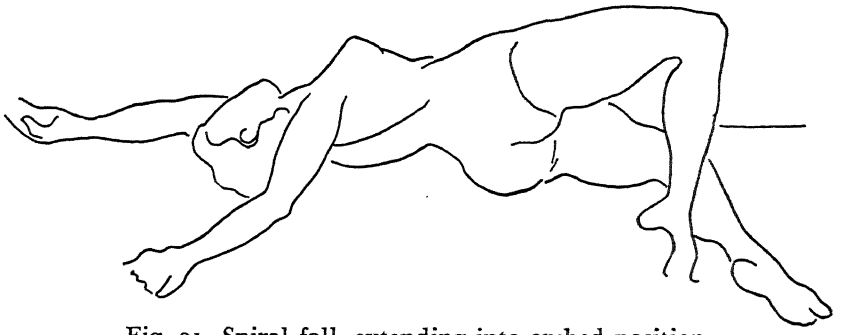


Fig. 21—Spiral fall, extending into arched position.

5. Forward fall.

a. Preparatory movement. Half kneeling position on the L knee, R foot on floor: Bend forward and reach forward with the L hand; rock the weight over onto the R knee; reach forward with the R hand, stretching out in the prone position.

b. Recovery: twist to the L side, tucking the body and pivoting on the hips to come to a sitting position facing the rear wall, feet crossed in front. Rise by throwing the head and arms forward.

c. The fall. Standing position: Step hop on the L foot with the R knee high and the L arm lifted in apposition; fall forward by transferring the weight to the R foot, using the whole foot, and stretching out on the floor as above, with back arched and with sufficient momentum so that the body slides forward on the floor. Recover as above, or in some way devised by students.

Experiences in Rhythm

In responding to basic rhythms and rhythmic devices, it is helpful to have students first clap whatever meter or pattern they are to work

with, then tap it out with the feet while sitting, or step it out in place and then move freely through space, using body as well as foot movement. When a rhythmic pattern is set by the teacher, or devised by the students, one or more students may be instructed to beat the rhythm on any percussion instrument available. When students are asked to respond to the meter, phrase or rhythmic pattern of music, it helps to clarify the rhythm if the teacher marks the significant beats on the drum.

BASIC RHYTHMS

Meter

Meter is used here to express the concept of time in music. It refers to beats grouped by accent.

1. Response to the meter of music.

Use the sequence of activity indicated above with one portion of the accompaniment; then walk or run, accenting by a slight stamp. Change to a lift, that is, a light leap on the strong accent. (2. p. 41, 3/4, 4/4, 6/4 and 2/4)

NOTE: Do not drill on the ensuing material. Use it as a challenge to skill, and as a means of finding out the limitations of the members of the group before selecting other rhythmic material for them to build on.

2. Beating time with the arms.

Standing position, arms overhead: Bring the arms to front horizontal on the accented beat; lift them up overhead on the secondary accent. (2/4)

Same for count 1: 2, open the arms to side horizontal; 3, lift the arms to the starting position. (3/4)

Same for count 1: 2, fold the arms at the chest; 3, open the arms to side horizontal; 4, lift the arms to the starting position. (4/4)

Same for the first 2 beats: 3, extend the arms to front horizontal; 4, open the arms to side horizontal; 5, lift the arms to the starting position. (5/4)

Same for the first 3 beats: 4, push the wrists forward, flattening the palms; 5, open the arms to side horizontal; 6, lift the arms to the original position. (6/4)

Try each of the above walking.

Phrase the movement, walking forward, backward and turning.

Same: Double the beat with the feet.

Change to an uneven beat with the feet.

Beat time with the arms, keeping a rhythmic pattern, such as

with the feet.

3. Responding to a meter of 5.

A meter of 5 is a challenge to skill; it creates variety in movement. In responding to a grouping of 5 beats, be sure that the 5th beat is not prolonged to make a sixth.

Clap, tap feet and walk, to establish the beat. (16. #14)

Standing position, 1 arm curved overhead, the other curved in front of the body: 1, 2, 3, walk forward, stepping L, R, L, the arms changing places in a sustained movement; 4, twist sharply to the R with any movement of the arms from the elbows; 5, twist sharply front, returning the arms to the original position. See Chapter V, p. 147 for examples of locomotor movement in a meter of five.

Phrasing

A phrase in music, or in movement, is like a partial thought expressed in words. Phrase lengths vary from composition to composition and may differ in the same composition. The words and music of a familiar song may be used to illustrate phrasing. For example, the words, "When Johnny comes marching home again, hurrah, hurrah," express an incomplete thought, as does the music which accompanies them. Both need the words and music which follow, "We'll give him a rousing cheer again, hurrah, hurrah," to round out the thought. When students respond to the phrasing of music, instead of counting beats, they should listen for the cadence at the end of the phrase.

1. Changing direction to indicate the phrase.

March with "Johnny," changing direction sharply at the beginning of each phrase. (17. "When Johnny Comes Marching Home")

Phrase Tag.

Stand in a circle. One student runs around the outside of the circle, tagging and taking the place of another at the beginning of the next phrase. (2. p. 44)

2. Changing action and direction to indicate the phrase.

Take partners. One partner walks through the phrase, the other skips. Each changes action, as both take a new direction together at the beginning of the next phrase.

Same: Use sliding, galloping or doubling the beat, instead of skipping.

NOTE: The above is a useful initial experience in helping students realize that two movements may go on simultaneously, and that there is never just one movement that is "right" with the music.

3. From phrasing to a folk-like dance, pattern based on change of direction.

Join hands in a circle. Skip or slide around to the R with 1 phrase. Ask class for suggestions as to change of direction. One possible pattern follows:

Skip around the circle to the R.	4 meas.
Skip around the circle to the L.	4 meas.
Skip in toward the center of the circle.	2 meas.
Skip backward to the rim of the circle.	2 meas.
Repeat the preceding 4 measures.	4 meas.
Turn with partner.	4 meas.
Turn in the opposite direction with partner.	4 meas.
Join hands with partner in skating position and go around the circle, terminating the pattern with a whirl.	8 meas.

NOTE: Various steps such as sliding or polka, as well as skipping may be used in this way. After quickly leading the group in such an experience, the teacher may divide the class into smaller groups who will then make up patterns of their own. If 3 plan together, possible relationships between 3 should be explored first. Not much time should be used on this kind of patterning. Such experience is designed for elementary students with no previous dance training. It helps them with a concept of floor pattern and response to music. If it is overemphasized, however, it leads to composition in patterned locomotion, with little of the total body movement that belongs to modern dance.

4. Experiences with question and answer.

The first half of a phrase is referred to as the question, the second half as the answer.

Divide into 2 groups. One group moves with the question, the other with the answer. For example, group 1, with arms low walks to the L, lifting the arms with bent elbows, palms facing the body, and pauses, glancing over the R shoulder. Group 2 answers with a little hop and run toward group 1, swinging both arms in a circle to pause in a deep forward lunge position. (2. p. 46)

Take partners. Partners devise a question movement and an answer movement through the music, 3 questions, and 3 answers, bringing the pattern to completion on the last measure.

Select the most interesting pattern. The partners who constructed it, teach it to the entire class.

The teacher beats the following rhythmic pattern on the drum:

Each student claps an answer, for example:

Select the most interesting.

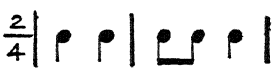
Divide into 2 groups. Group 1 devises a movement to the question, group 2 to the answer. Repeat the phrase 3 ×, increasing tempo, or intensity, or both, and bringing the pattern to a conclusion.

5. Making up a dance with 4 groups, using response to phrase. Walk, changing direction with the phrase. (17. "When Johnny Comes Marching Home")

Divide into 2 groups. Group 1 walks with 1 phrase, group 2 with the next.

Same: While standing, waiting for the next phrase, the group does a simple sustained movement.

Divide into 4 groups. While 2 groups move as indicated above, group 3 does a sustained movement, related to that devised above, accented by an arm gesture on "Hurrah, hurrah." Group 4, weaving in and out between the other groups, leaps with the drum beat. The marching drum beat is as follows:



6. Making up a dance by responding to phrasing, taking cues from words.

Stand in a fairly compact group. Use the word phrase for a movement phrase. With sustained movement, gaze out on a far horizon to the R. Turn slowly L, through the phrase, as though watching. Suddenly return, at the beginning of the new phrase, to the original position. Repeat the movement through the next 3 phrases. Strengthen the idea of watching by raising the R arm high and point and lower it gradually as "She" comes down the trail. (18)

Divide into 2 groups. Group 1 does the above movement while group 2 makes a rhythm like galloping feet using hands or feet or both. Divide into 3 groups. Groups 1 and 2 do the above movements, while group 3 makes up a locomotor movement, as of the rider who is coming around the mountain.

Rhythmic Pattern

Rhythmic pattern is an expression which means a grouping of beats of unequal duration which make a figure in time. An illustration of rhythmic pattern can be heard by tapping the beats of a melody on a percussion instrument.

1. Response to the rhythmic pattern of a familiar song.

Guess what song the pattern is derived from (19. Pattern beat on drum). Without fail some members of the class will recognize it.

Clap the pattern; step it out.

Make a step pattern to fit the rhythmic pattern, for example:*

Dance it in the spirit of the words. (The above, played in different keys, with dissonance.)

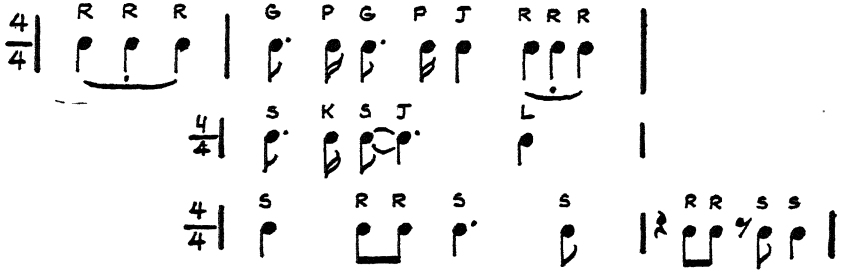
Experiment with slowing the tempo to discover the effect of tempo on movement and feeling.

Make up a group dance to the rhythmic pattern of a familiar tune. Divide into groups of 5 or 6 persons.

Each group chooses a familiar tune with an interesting rhythmic pattern, such as, "The Bear Went Over the Mountain," and makes up a little dance, using the rhythmic pattern as the basis for a step pattern.

2. Making up rhythmic patterns 1 or 2 measures in length. Make up a rhythmic pattern and present it at the next class meeting. Be prepared to repeat the pattern 3 ×, using a variety of direction and bringing it to a conclusion.

Samples in a meter of 4:



NOTE: If the above experience proves fruitful, have students construct more extended patterns.

3. Responding to the rhythmic pattern of music.

Clap the rhythmic pattern of the music. (20)

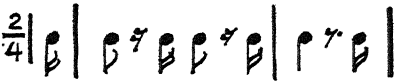
Step the pattern, changing direction on the phrase.

Divide into groups of 5 or 6 persons.

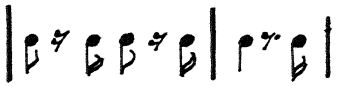
Use some such arrangement in space as the following:

* NOTE: S stands for step; J, for jump; Sk, for skip; Gp, for gallop; L, for leap; and R, for run.

Stand in a line. Move diagonally forward to the L on the question.



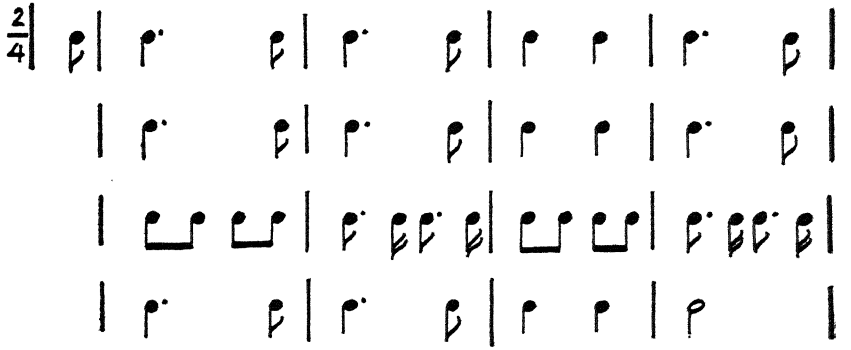
Change direction by a lift up over of the L arm on the brief pause, and move in the opposite direction on the answer.



On the next phrase, while the group stands still, or does a sustained movement in place, 1 person moves from one end of the line, around in front, to join the other end. Continue in this fashion, perhaps having 2 persons move on the next phrase. Vary the action only where the pattern is broken in the music.

4. Some interesting rhythms.

The following was reported by a student as the rhythm of sounds heard on a train:



The following is a rhythm from an East Indian dance:

This is a Panamanian rhythm:

Tempo

Tempo is a term used to refer to the rate at which a movement is done, or at which music is played.

1. Increasing and decreasing tempo.

Use any theme that students have constructed.

Repeat it 3 ×, increasing the tempo and 2 × more decreasing tempo.

2. Increasing tempo and dropping back to the original tempo. Use the mixed meter on p. 217, or an original combination. Repeat it 3 × increasing tempo. Drop back to the original tempo, repeating as before, accelerating the tempo even faster. Drop back to the original tempo again, bringing the theme to a conclusion at the greatest possible speed, or by adding a coda at the original tempo.

Divide into groups. With a given theme each group experiments in a different way, such as, group 1 increases the tempo, group 2 decreases the tempo, group 3 treats the tempo as in (1) above, and group 4 treats it as (2) above.

3. Making up a dance using Three Tempos of Travel as a title. Make the A portion very slow, as though driving an ox team. Use slow strides with a strong pull back from the shoulder through the phrase and a striking motion forward, as though cracking a whip, at the beginning of the new phrase.

Make the B like travel on horseback. (21)

Use the rhythmic pattern of the music with some such step as, jump, hop, jump, hop, jump, hop, rock, rock, rock, changing direction on the phrase.

Make the C like the speed of modern travel, with swiftly running feet, and evolutions, as of planes.

NOTE: These movements are not done mimetically as small children would do them, but with the feeling of the times and conditions that produce these modes of traveling, and with a stylization of movement that removes it from the realm of pantomime.

Devise a coda to knit the dance together.

Intensity

The term, intensity, is used here to refer to either loudness and softness, or to the strength of energy release which may be productive of loudness and softness.

1. Contrasting loud and soft.

Divide into 2 groups. Count 1 and, 2 and.

Group 1 walks forward, taking the accents, 1, 2. Group 2 walks backward, stepping on the weak beats.

Same: 1 group advances as the other retreats.

Same: Group 1 advances diagonally forward; group 2 diagonally backward; both change direction on the phrase.

Same: Increase the tempo through the phrase.

2. Contrasting different sounds.

Divide into 2 groups. Group 1 moves across the floor "shuffing" their

feet on each beat for a phrase. Group 2 follows, on the next phrase, running on the balls of the feet, doubling the beat and making a "pat, pat" sound.

Same: Establish a space relationship and make a contrast in levels, group 1 bent low, group 2 high on toes; or group 1 moving from low to high, group 2 from high to low.

Same: Each group, while waiting does a sustained movement in place.

3. Changing gradually from soft to loud.

Standing position, L sideward lunge, body tucked over the L knee, elbows high: Preparatory movement: 1, flatten the back, trunk parallel with the floor, arms stretched back; 2, 3, 4, move the trunk around to the R, shifting the weight to the R, bending the R knee. Movement with sounds: 1, 2, 3, 4, circle the L foot slowly forward and across to the R, making a slight scraping sound; ah, step L; 1, step R; 2, 3, 4, circle the L foot as above, and shift the weight again. Repeat the step 5 ×, gradually increasing the tempo and intensity until only the "ah 1" sounds are heard, taken as ah, 1, ah, 2, ah, 3, ah, 4, for the last 2 measures. Travel on a circle with the back to the center of the circle. The phrase may be completed with a spiral fall. See Falls, p. 207. Repeat, starting at the original tempo and intensity.

4. Making a theme using different sounds of different intensity, or one based on familiar sounds.

Standing position: and, twist to the L, pivoting on the R foot, freeing the L foot; 1, leap onto the L, clapping the hands; 2, leap R; 3, leap L; 4, tap R foot behind; and, repeat the tap; 1, jump sideward R; 2, strike the thighs with the hands; 3, jump again; 4, strike thighs; and, jump into the air clapping the hands overhead; 1, land; 2, and, 3, and, clap the hands lightly from overhead to knee level; 4, strike both hands on the floor, and rebound quickly to repeat all.

RHYTHMIC DEVICES (22 and 23.)

Counterpoint

Counterpoint in music is the art of combining melodies. In dance, it may consist of setting movement against melody, beats, words or other movement.

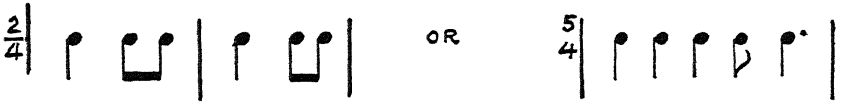
1. Hand clapping is 1 voice, foot movement, the other. 1, 2, 3, 4, walk forward; 1, 2, 3, 4, walk backward. Walk continuously in this manner. The teacher calls out 1, 2, 3, or 4 on the forward walk, timing the call 2 beats ahead of the beat indicated. The class responds by clapping on the beat called.

Same: Class doubles the beat called.

Same: Class triples the beat that is called.

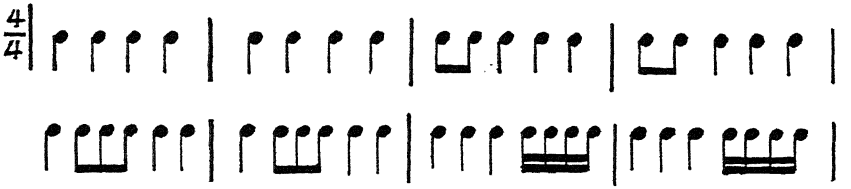
Same: On the backward walk, call 1 beat ahead of the expected response.

Clap a simple rhythmic pattern, such as one of the following:



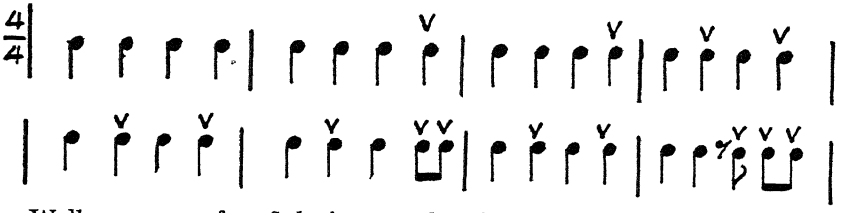
Keep the meter with the feet while clapping the pattern with the hands, for 1 measure; reverse the procedure on the next.

Walk and clap in like fashion with the following rhythmic sequence:



Walk the following rhythmic pattern, turning on the second measure:

Same: Walk continuously, clapping on the beats indicated by the accent in the following sequence:



Walk a meter of 4. Substitute a clap for the step, on the beats that are marked with an accent.

Divide into 2 groups. Group 1 walks and claps as above. Group 2, at the same time, claps and walks the sequence in reverse, as follows:

Same: Both groups substitute an axial movement for the claps.

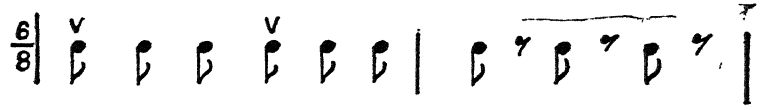
Same: Make a plan so that the axial movement of 1 group is related to that of the other.

2. Music is 1 voice; foot movement, the other.

Walk in time with the music during the first measure; step the rhythmic pattern during the second measure, and so on, listening for the change in pattern during the walking measure. (2. p. 47)

Listen to the first measure of the music. Step the rhythmic pattern of the first measure, while listening to the new rhythmic pattern, and so on. (2. p. 48)

3. One or more persons are one voice; 1 or more persons, the other. Clap the following beats:



Run during the 1st measure, transferring the weight from 1 foot to the other, in place, during the 2d measure. Be sure to mark the accents strongly. (22. #1)

Join hands in lines of 3. The center person steps forward to make a wedge. He starts with measure 2; those on the outside with measure 1.

Clap a meter of 5, accenting the 1st and 3d beats. Take partners. One partner claps the accented beats; the other the unaccented beats.

Same: Use axial and locomotor movement instead of claps. Make a 4 measure phrase, bringing the movement to some conclusion on the 4th measure.

NOTE: Use one or two such experiences to lead into the larger sequential form known as the canon.

Mixed Meter

1. Illustrating mixed meter.

Clap time, noting change in meter. (16. #16)

2. Making a dance with mixed meter.

Clap the rhythm, then tap it with the feet or on percussion instruments. Repeat 3 ×, starting softly and increasing the intensity, then 2 × softly. Divide into 2 groups. Group 1 devises an accompaniment on percussion instruments. Group 2 takes the movement in the sitting position, reaching upward on the meter of 4, downward on the meter of 2, and from side to side on the meter of 3.

Change to: Group 1 takes the beat in locomotion, moving forward on

the 4, in place on the 2's, and turning on the 3's. Group 2 provides an accompaniment on percussion instruments.

Divide each group into smaller groups. Those who are using locomotor movement, repeat the phrase 5 × with the following titles: Hitchhykers, A Dare, A Folk Dance. Those who are using axial movement in the sitting position, use the following titles: Reverie, Making Magic, In the Grandstand.

Twice as Fast

1. Introducing twice as fast. (1. #[2])

The teacher beats a meter of 2 on the drum. The class responds by clapping it twice as fast, in half the time span. Repeat until the group can respond without breaking the rhythm.

Same: Use a meter of 3, or 5.

The teacher now beats a sequence, such as 4 meters of 4, 4 of 3, and 4 of 2, pausing after each measure to allow the class to respond with a beat that is twice as fast.

Same: Respond by walking or leaping.

Divide into 2 groups. Group 1 moves with the drum beat, group 2 responds with a foot movement twice as fast.

2. Using axial movement with this device.

Side lunge position to L, leaning L, R arm across chest, pointing L: 1, 2, 3, circle trunk around to center, extending R arm at horizontal; 4, suddenly straighten trunk, putting both arms behind back; 1, 2, 3, lift R leg to the L, and sweep as nearly as possible at horizontal around to R; 4, touch R toe behind L heel; 1, 2, 3, turn around to R, stepping R, L, R, spreading both arms at horizontal; 4, quickly tuck arms behind back; 1, jump to original position; 2, 3, 4, hold.

Divide into 2 groups. Group 1 does the movement described, group 2 then responds twice as fast. Try this, or another theme, having group 2 answer group 1 measure by measure.

Divide into several groups. Each group now takes a pair of titles such as, Fate and the Busybody, Pomposity and Mockery, The Indolent and the Acquisitive. One part of each group establishes a theme in accordance with the first word in the title. The other part responds with a variation of group one's movement, done twice as fast.

3. Responding twice as fast, on the 2d half of the measure.

Divide into 2 groups. Group 1 claps 4 slow beats. Group 2 claps twice as fast, starting on the 3d beat.

Same: Respond by walking, or taking light leaps.

Same: Both groups move as above for 3 measures, and then move in unison on 1 measure of 4 slow beats.

Same: On the last measure move in unison with 8 quick beats.

Same: Add an upbeat, taken as a hop, and accompanied by a lift of the arms. The upbeat for group 2 occurs just before the 3d beat of the measure. Repeat the phrase 3 × establishing a space relationship between the groups.

Shifting Accent

Clap the loud accents as the music is played. (14. #15)

Walk in time with the music, clapping the accents.

Same: Take the accents with a sharp arm or leg movement.

Same: Sit, or kneel, and take the accents with a percussive beat of the trunk.

Divide into groups. Establish a space relationship within each group, responding to the accent at different levels.

Rhythmic Sequence

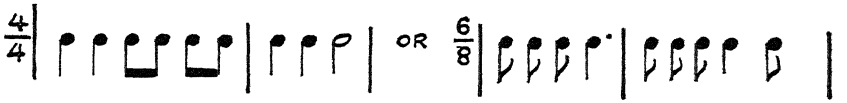
Rhythmic sequence is an expression used here to denote the response, in rotation, of people to a series of beats.

1. Introducing rhythmic sequence.

Sit in groups of 3, 4, or 6 persons. The teacher beats on the drum:

The class claps the beats. The same beat is then clapped, in succession, by the persons in the groups, that is one individual claps the first beat, another the second, and so on.

Same: Use a slightly more difficult rhythm such as,



Same: Use the feet to mark the beat.

Same: The person who takes the first beat does an arm or body movement as well as marking the accent with the foot. The others copy his movement. For example, the first person takes a step L, leaning to the L and stretching his L arm out sideways. Each, in turn, does the same.

Try alternating 1 or 2 measures of this sequential response with 1 or 2 measures to which the group responds in unison.

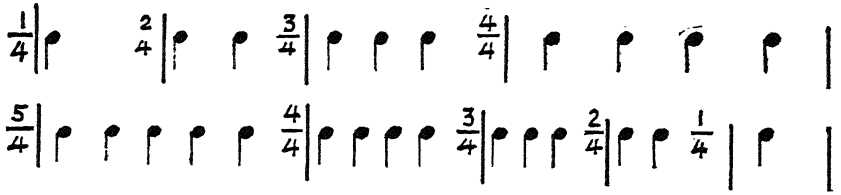
2. Making up a dance, using rhythmic sequence, with a folk song. Use some simple movement such as a big sway R and then L, followed by a sliding step to the R through the phrase. (19. "John Brown's Body") Repeat 2 × and finish the period with some sort of turn. Repeat the period, omitting the movement that was done previously on the word, "baby", just as singers omit the word. To give character to the action, terminate the preceding movement in suspension. Repeat all,

omitting the movement that was done on the word, "chest," as well as the one on "baby."

Divide into groups. Establish space relationship within the group and make a little humorous dance.

Accumulative Rhythm

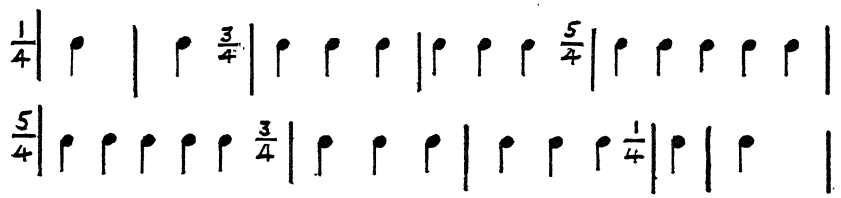
An accumulative rhythm is one in which the number of beats in the measure increases, or decreases, in some orderly fashion. (2. p. 33)

1. From an accumulative rhythm to a country-like dance. Clap the following rhythm:

Mark the rhythm with the feet, taking care to make the accents clear. Stand in 2 lines, facing. Step backward on the 1st measure, forward on the next, and so on until the 5th. On this measure, turn with the person on your R. Then move backward and forward once more, taking a stamp forward on the last beat.

Same: Start with a little bow on measure 1, and end with the same on measure 9. Dance with the spirit and quality of movement of the country dance.

NOTE: Observe how varying the length of the measure establishes variety in space.

2. Making a dance with an accumulative rhythm to given titles. Clap the following rhythm:



Experiment with this rhythm, walking and running, taking a leap on the accented beat and using shoulder and trunk movement.

Experiment with 2 groups moving sideways, starting opposite directions, or setting up other space relationship.

Experiment with axial movement, for example: Standing position with elbows bent, forearms parallel, palms facing the body: Take the accented

beats by striking the heels on the floor, the unaccented with a sustained movement of the arms, upward.

Experiment with varying intensity, or distance. For example, start with long strides and decrease the length of the stride as the number of beats in the measure increases, or the reverse. Introduce an upbeat before each accent, taking it with a hop, or a tap of the foot.

Work at a different level, for example:

Side sitting position: Strike the heels of the hands together, lightly, on the accented beat and do a trunk movement in any direction on the unaccented beats.

Kneeling position, sitting on heels, hands on knees: Strike the hands on the knees on the accented beat and use a trunk movement, forward, backward or upward on the unaccented beats.

Divide into groups. Each group chooses one of the above ways of working, develops a pattern and shows it to the entire class. Or, work from a feeling of advancing and receding, using such titles as, Tides in the Affairs of Men, Exploring, Sounds in the Distance, Bravado, Mosquito in the Dark, Getting into Cold Water, or Hot.

Resultant Rhythm

A resultant rhythm is a device that combines, simultaneously, two meters. The length of any resultant rhythm is the multiple of the two meters used. Response to this rhythmic device leads to interesting group relationships.

1. Introducing resultant rhythm.

Divide into 2 groups. Group 1 claps a meter of 3; group 2 claps a meter of 4.

Both clap together, noting when the accents fall together. In this case, it happens on every 13th beat, that is, when 3 measures of 4, and 4 measures of 3 have been clapped.

Groups stand on opposite sides of the room.

Jump feet apart, twisting to face each other on the accented beat and walk, in this direction on the unaccented beats. On the next accent, jump and twist to face, and walk, in the opposite direction. Try the same, jumping and walking in the same direction.

Clap the strong accents which are heard from combining these 2 meters.

2. Three groups responding simultaneously to this device. Divide into 3 groups. Group 1, sitting position, arms in an arc: 1, 2, 3, sway L with a slight lift of the arms on the accented beat; 1, 2, 3, sway R.

Group 2, stride standing position, arms as above: 1, 2, 3, 4, twist to the L with a slight bend of the L knee; 1, 2, 3, 4, same to the R. Group 3, standing position, arms as above: 1, lift arms overhead, maintaining the curve; 2, 3, hold; 4, twist and lean to the L, pushing with the R toe; 5, twist and lean to the R; 6, hold; 7, shift to face front; 8, hold; 9, lower the arms to the original position, bending the knees slightly; 10, rise to the original position; 11, 12, hold.

3. Making a dance with 2 groups, one stating one meter, the other, the other meter, and both doing the resultant.

Divide into groups of 12 to 14 persons. Use the same combination of a meter of 3 and of 4. (1. #22 or 2. p. 50)

Each group constructs a theme, using both locomotor and axial movement in a meter of 3 and then an answering theme in a meter of 4. Half of each group now does the 3 and waits while the other half does the 4. Both do the resultant together, using elements of movement from the 3 and the 4 to construct the resultant. Or, select the simplest and best theme devised for the 3 and the 4 and have all the groups vary it with a feeling of dissension and reconciliation, using such titles as, Town Hall, Village Store, Majority and Minority, Class Meeting, Over the Back Fence, Boundary Dispute, At the Ball Game, or The Family Plans.

SEQUENTIAL FORM

Period

A composition in music, or in dance, may consist of one period, an A portion, that is made up of two or more phrases. The period expresses a complete idea, in melody, or in movement. It corresponds to a stanza in poetry. More commonly, a composition consists of two or more periods. Many compositions, like the three part song form, consist of an A B A. Sequential form may best be illustrated for students by familiar song forms. "Drink to Me Only with Thine Eyes" is an example of an A B A form. "All Through the Night" consists of an A A B A. "America" is an example of an A B form. In poetry, Conrad Aiken's "Morning Song of Senlin" consists of an A B A C which is repeated and is concluded with an A C.

Making a dance to the periods of music.

Listen to the music, indicating the beginning of each period. (24. A B A B A)

Construct a theme for the A portion. Divide into groups. Make a contrasting B portion that is related to the A, at the same time, paying attention to form in space. See Chapter VII for more specific suggestions on how to work with music.

Rondo

The rondo is a sequential form in which a given period recurs in a regular sequence. The *words* of any song that has several verses and a chorus illustrate the rondo, A B, C B, D B, E B. The first period of the rondo may be the one that is repeated, A B, A C, A D. Martha Graham's well-known composition, "Frontier," is a rondo form. This is a satisfying form in dance because it firmly establishes a portion of the dance for the audience.

An example of a rondo form.

Students who had been taking a course in color decided to give expression to the mood, time and space values of color in dance. They worked first in groups of three analogous colors in the following manner. Magenta, red and orange was danced in a meter of four, at a moderate tempo with strong, earthy, percussive movements. The dance was something like a primitive ritual. Chrome, yellow and leaf was composed in a meter of six at a fast tempo, using hops, leaps and light runs, in a flight from earth, to give the sunny, aerial quality of yellow. Green, jade and turquoise was also composed with a meter of six, but at a moderate tempo, using swinging and swaying movements and emphasizing horizontals, to give the peaceful character of green. Blue, violet and purple used a very slow tempo and stately dignified movements done with a feeling of inwardness on the spiral turns that characterized the dance.

The students then composed a rondo, as follows, drawing on the movement materials already used. The group of twelve entered in a file to form a circle. The A portion consisted of:

1, 2, 3, 4, light leaps starting L foot, arms at sides, body leaning forward, repeated 2 ×.

1, step L; 2, hop L; 3, hop L; 4, leap R, moving the L arm and the R leg around to the front on the hops. 4 meas.

1, 2, 3, sweep L arm and leg around with a sustained movement, to face outward on the rim of the circle: 4, step onto L foot; 1, 2, lean and reach to the L; 3, 4, shift the weight back to the center; 1, 2, lean and reach to the L; 3, 4, shift the weight back to the center; 1, 2, 3, 4, turn L, pulling the arms to the sides and stepping L, R, L, R. 4 meas.

B: The analogous reds now broke away from the circle, doing a variation of their original theme, while the rest of the circle did a movement, on the rim of the circle, taken from the red's pattern.

C: In a manner similar to the B, the yellows now broke away from the circle, the remainder of the group making a variation in place of the yellows' theme. The A was then repeated, followed, in like manner by a D portion for the greens, a repeat of the A and an E por-

tion for the blues. To give conclusion, the A was then varied by a sharp fall, the group building up from the fall, reaching toward the center of the circle to give a feeling of unity. The A was then used as an exit.

Each costume for this dance was dyed to match a color of the color wheel. To further the expression of the quality of the different colors, heavy cording was stitched on the costumes to emphasize the contour of movement. Rows of cording circling the neck and forming a girdle at the waist served to accent the movement of the reds. For the blues, with their circular movement, the cording was spiralled around the skirt. Vertical lines were emphasized on the yellow costumes. On the greens, loops of cords were fastened at the neck and at the waist. These slight differences in decorative detail lent interest to the costumes, at the same time that they furthered the intent of the dance. The gayest and liveliest imaginable effect was achieved, as is always the case in assembling all the colors, by using the color wheel for the rondo.

Canon

The canon is a form in which one or more voices, used contrapuntally, exactly restate the original theme. A contrapuntal song form is usually referred to as a round. The canon form will present no difficulties to students if they are led, first, in elementary experiences in counterpoint.

1. Illustrating the canon.

Sing "Three Blind Mice" as a round. (17. "Three Blind Mice").

Tap the rhythmic pattern. Divide into 3 groups. Voice 1 taps the pattern lightly on the drums; voice 2 taps the pattern on wooden instruments; voice 3 taps the pattern on the metal instruments, muffling each beat by grasping the instrument with the hand.

Same: Tap the pattern as a three-part round.

Or, use a 2-voice canon in the manner indicated above. (16. #25).

2. Making a canon on the basis of the rhythmic device of doubling and tripling the beat.

Move diagonally to the R stepping the beat of 2 measures of 4/4 time.

Same to the L, doubling the beat. Same to the R, tripling the beat. Divide into 3 groups.

Same: Do the movement as a 3-part canon. Establish a spatial relationship and bring the pattern to a conclusion by doing a movement in unison on the last 2 measures of an 8-measure phrase.

3. Constructing a canon by changing the amplitude of movement.

And, tuck the body with a small twist to the R, R elbow bent in close to the body, R foot freed from the floor; 1, 2, 3, 4, walk sideward to the R; 1, 2, 3, continue walking in the same direction, circling the R arm

inward, upward and downward; 4, hold, leaning and reaching to the R. Repeat to the other side.

Twisting R again do the tuck, walk and arm circle in	4 meas.
Repeat to the other side.	1 meas.
Twisting R again do the same in 2 beats, accenting the 1st and 3d beats of the measure with a slight slip step.	1 meas.
Repeat 3 ×, to the L, to the R, to the L.	2 meas.
Divide into 3 groups and do the above movement as a 3 part canon. Bring it to a conclusion by moving in unison as follows: And, twist to the R and tuck as before; 1, step R; and, shift the weight to the L foot twisting and tucking; 2, step R. Continue turning R.	1 meas.

Be sure to adapt the arm movement to the shortened time span.

Work out a suitable space relationship between the 3 groups.

4. Composing a canon to the rhythmic pattern of a familiar round.

Divide into 3 groups. Each group makes up a movement pattern to the rhythmic pattern of the music. (17. "Row, Row, Row, Your Boat") Select the one that is the most interesting. The group which composed it, teaches it to the class. The 3 groups then do it as a 3 part canon.

NOTE: In the canon form, if the pattern is to come clear, simple, large, clean-cut movements must be used and a change of direction introduced on the beat where the next voice enters.

5. Composing a canon in movement.

For an example of how students composed a canon in locomotor movement, see Chapter V, p. 148.

Theme and Variations

A theme, as we have seen, consists of a movement pattern designed in time and space. The variations that follow the statement of the theme are made by changing one or more aspects, such as movement quality, rhythmic pattern, level, grouping and the like of the original theme. A good movement theme consists of simple, unadorned movement, clearly defined in space. If it is to be remembered by the audience, as the variations occur, it must be simple and clear. In order to lend itself to a series of variations, it must be devoid of decorative details which would grow tiresome on repetition. A theme and variations may be started in any one of the following four ways:

1. The teacher presents a step, such as the grapevine, or a movement theme, and asks the group to vary it according to level, intensity, meter and the like. See p. 179.

2. The class constructs a theme and varies it according to ideas they have in mind. See Chapter V, p. 140.

3. The class composes to suitable music. (25.)

4. The accompanist varies a simple folk or nursery tune in accordance with ideas the class has in mind.* For example:

"Little Bo Peep"; She has but to crook her little finger and the sheep follow her. (26. *"Little Bo Peep,"* tune as written)

The sheep get ideas of their own. (Syncopated)

A wolf enters the fold and is driven out. (Change of mode to minor)

The sheep and Bo Peep find the day idyllic. (Waltz time)

NOTE: Such a dance is not done as children would do it, pretending to be sheep, but with a sheep-like response to the charms of a leader. Little Bo Peep is, perhaps, the popular girl who overplays her role, and the sheep are jeeps.

Experiences in Space

Possible variations in space have already been indicated. This brief resumé will serve to call attention to the fact that experimentation may start from the setting up of spatial relationships.

Direction in Locomotion

Change of direction in locomotor movement is so simple that it needs no explanation. It must be emphasized, however, with beginners. In the first lessons, especially, students should be reminded to move backward and sideways, as well as forward. The next step is to have them phrase their movement by changing direction, according to their own plan with the phrasing of music. Never let them go around and around the room practicing a movement. Instead, help them to pattern it in space.

Limiting the area in which a group may move is sometimes helpful, for example:

Divide into 4 groups. Divide the floor space into 4 areas. With a given step or rhythmic pattern, repeat the pattern through 4 phrases, staying within the allotted space.

Direction in Axial Movement (Contour of Movement)

Axial movement always has some contour, whether the student is aware of it or not. Modern dance does not consist of ever-flowing movement, but is characterized by movement which arrives at a clearly defined position and changes with force to another, keeping the same style of movement, in terms of contour. To develop awareness of contour, illustrative material is helpful.

* Listen to the Chamber Music Society of Lower Basin Street, N.B.C., to hear folk themes, such as "The Farmer in the Dell," given symphonic treatment.

Illustrative material:

Note the diagonal lines in Mestrovic's "Moses."

Observe the contraction of the figure on the right in Van der Weyden's "Descent from the Cross"

In the narthex door of the cathedral at Vézélay, note the predominating curves, which seem to make the figures dance.

Copy the position of one figure you have seen; walk or run for 8 beats, not maintaining this position, but as this figure would inevitably move.

Do an axial movement for 8 beats, changing level; return to the original position, 8 beats. Extend the time limits, if your idea needs further development.

NOTE: This experimentation is by no means a sentimental aping of a pose and a return to "make a picture," but an effort to empathize with the feeling of the figure and to keep the contour of the figure in movement. Feeling and contour, it will be discovered, contribute to each other.

Amplitude

Amplitude means the size, or range of movement in space.

1. Varying the range of locomotor movement.

Cross the floor taking long leaps. Count your steps and take as few leaps as possible. Now take twice as many, gauging the space and the length of the leap to reach the far end of the room on the last step.

Same: Take 4 × as many leaps.

2. Contrasting large and small in axial movement.

Standing position: 1, swing R arm and R leg up sideways to above horizontal; 2, swing down to position; 3, 4, repeat. 1, 2, bend sharply forward from the hips, arms overhead, thrusting the L foot backward to a lunge position; 3, 4, raise the trunk, twisting L, bringing the arms down inward across the body and taking the weight on the L foot. Repeat all in the new direction.

Same: Diminish the movement to half the size. Meter and tempo remain the same. Bend the elbows to decrease the scope of the arm movement. Same: Divide into 2 groups. Group 1 does the big movement once, group 2 answers with the small movement. Try having the group that is stationary do a sustained movement while waiting.

3. Decreasing the range of movement.

Standing position, R arm bent in front of chest: 1, 2, step L, bending the L knee, twisting the trunk slightly to the L, at the same time shooting the R arm upward, L arm downward toward the L heel, focussing upward; 3, 4, step R foot up to the L, returning the arms to the original position. Repeat, decreasing the range of the movement through 7

measures. Vary this theme, or make one of your own calling it Deflation, Too Many Irons in the Fire, Big Talk, Pride Goeth Before . . . , or take a title of your own.

Try starting with a small movement, increasing the range to as large as possible, making a conclusion on the 8th measure. Give this "small to large" a title.

Try starting with a large movement, decreasing its range, and increasing its intensity.

Level

A change of level is the easiest way for students to vary a theme. After some preliminary axial movement in the standing position, and some in the kneeling or sitting position, they are ready to take a theme and vary it as to level. Their solution of the problem of changing level often lends interest to their variations. It may be noted that as soon as a fall has been taught, it is sure to appear in the themes, or in the variations that students make. Trying a given locomotor movement in a sitting position may lead to original movement.

Focus

The direction the eyes look has a compelling effect on the observer. It is never absent in dance. It should be used as a device to condition, or to initiate, movement. For the former see p. 180.

Follow the leader. 1 student acts as the leader of the group. He slowly turns his head to gaze over his L shoulder, 1 meas. He then walks in the direction of his gaze, 1 meas.

He continues thus, making up a pattern by focussing, and then moving in the direction of his focus. He should use up and down, as well as forward, backward, sideways and turning. The group responds to his gaze and his movement, without pause.

NOTE: Whenever a student thus makes a well-knit pattern in space, the teacher should point out the excellence of his pattern, setting good design as a standard for others to work toward.

Relationships of Groups in Space

Symmetrical structuring: For examples of how to establish symmetrical balance see p. 185 or p. 191.

Assymmetrical structuring.

1. Arising out of the size of groups.

When two or more groups participate in a composition, the space structure is often more interesting if the groups are of different sizes. A few persons facing the audience readily balance a larger group with backs turned. Dynamic action on the part of one, two or three persons

stands out effectively against the slow, sustained movement of a large group. This arrangement was used in "Freedom" from "At Our School," Chapter V. The sizes of the several groups in a composition should, however, be determined by the demands of the idea. In any case, the contour of axial movement of two or more groups must be related to give unity to composition. This relationship may be one of diametric apposition, or, in the imagined extension of line from one group to another. For example, one group may use a diagonal line at a high level, another at a low level.

2. Arising out of rhythmic relationships.

As we have seen group relationships are initiated by responding to phrasing, question and answer, shifting accent, twice as fast, rhythmic sequence, counterpoint, the canon form and resultant rhythm. The intent of the dancers will, however, be a prime determinant in design in space, even when the temporal form is a factor in setting up group relationships, just as it exercises a selective function in utilizing a rhythmic device for its expressive value.

3. Arising out of the motivating idea.

For an example of how grouping arose out of the idea back of a composition, see Chapter IV, p. 85.

4. Arising out of experimentation with design.

Illustrative material: Rivera's "Cane Workers," Orozco's "Zapatistas," Cezanne's "Bathers" and El Greco's "The Nativity."

Notice how the curved line of the cane, in the "Cane Workers," is repeated in the bowed backs of the workers and modified in the proud arch of the horse's neck. In "Zapatistas," note the diagonal line of the marching figures, how it is somewhat softened in the women followers, and how the four figures on horseback dominate the larger group. Observe also how the figures overlap. This overlapping repetition is an effective grouping for dance. In "The Bathers" see how the figures have been stylized, or distorted, to conform to an arbitrarily chosen triangular space. Observe the flame-like line that characterizes the style of El Greco, and how he has grouped figures in a circle that is almost closed. In the movement of dance these same shapes and groupings may be used.

Forms in space exist all about us. To increase our awareness of grouping and contour in space, we should also observe the shapes we see every day. Note the contrast between man-made buildings and machines, and the line of trees and mountains. These forms have not been arranged for their communicative value, yet they have an effect on one's feeling state. Notice how you feel in a small, crowded room that is cluttered with all sorts of objects. Contrast this feeling with what you experience in entering a modern building where all is light and

space, and both are enhanced by great surface simplicity. Think about how you can project, in movement, a feeling of cramped existence, or give an effect of serene spaciousness. Remember that dance is never static. As the individual moves, or group answers group, an ever-changing form in space unfolds in time.

Using arbitrarily determined space relationships as a basis for composition.

Learn a movement theme involving both axial and locomotor movement.

Divide into groups of 7 to 20 persons. Smaller groups work with 2 subdivisions, the larger with 3. Choose one of the following problems:

Base your design on lines moving in different directions, crossing and shifting so that one line increases in length as the other decreases.

Vary the theme so that all the movements are diagonal in line, and build a moving form in space that always has a broad base and a small apex.

Vary the theme so that the movements are curved, and build a space design to emphasize roundness. Try to use a semicircle or partially closed circle rather than a ring of people, and avoid single lines. Through grouping, or overlapping repetition, give all your space figures depth.

Make a space design in which the largest group is in a prone or supine position, a small group uses a sitting or half-kneeling position, and one person moves in the erect position.

Experience with Materials from Our Dance Heritage

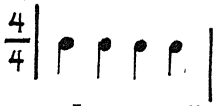
Steps from folk, or any traditional dances, may be used as a basis for composition. First the step must be taught. Then, to stimulate construction, it should be varied as to direction, energy release, contour, level and the like, and should be combined with other steps and movements. At this point, the step may serve students as a basis for a theme, especially if titles are suggested to work with.

Sometimes it is fun to write titles on slips of paper and hand one to each group so that, not until after the theme is performed for the class, do the others know with what title their classmates composed. Frequently a little composition of this sort goes far from the original intent, while interest in manipulating movement carries the theme, or dance, through to a completed form. The theme may then be presented under the title of Opus 1 #1, Prelude, or some title equally abstract.

Such an approach to composition with students who were in their third semester of dance, electing the activity, proved so fruitful that many of the themes so constructed were developed into more extended dance forms.

SCHOTTISCHE

Rhythmic pattern:



Step pattern: 1, step R; 2, step L; 3, step R; 4, hop R. Repeat starting L foot.

Characteristics: Smooth, even.

Ways of Varying:

Do the step moving forward, first walking and then with light running steps.

Same: Move backward.

Try the step with the free foot carried forward on the hop, and then reaching backward from the hip with the free leg on the hop.

Do 2 schottische steps forward, and then 4 step hops turning.

Change to a schottische step sideways to the L, starting with the R foot, so that the free leg is swung across in apposition on the hop, and the step repeated to the other side.

Same: Add 4 step hops, facing front, twisting the body and stepping over across the foot that has the weight.

Change to: Leap on the first beat, launching the body forward on the leap; check momentum on the hop. (Increase tempo)

Change to: Walk 3 steps. Instead of hopping on the 4th beat, take a high contraction with the free leg lifted, arms bent overhead.

Lower the arms as the steps are repeated. (Slow tempo)

Change to: Walk lightly on the balls of the feet; instead of hopping on the 4th beat, lift the weight high on the supporting toe.

Change to: Walk diagonally L. Instead of hopping do a slip step on the L foot, with the L knee bent. Repeat diagonally R.

Making a theme:

Make a variation of your own. Divide into groups of 5 to 8 persons. Construct a theme, varying the step as much as you wish, but keeping the characteristic smoothness and evenness.

Use one of the following titles as a determinant of your theme: "It is portentous and a thing of state." * We skim the bright surfaces, never look at the dark depths beneath, Obsequiously, or Messengers.

* Lindsay, Vachel, *Collected Poems*. New York: The Macmillan Co., 1925. "Abraham Lincoln Walks at Midnight."

POLKA

Rhythmic pattern:

Step pattern: ah, hop on R foot; 1, step L; and, close R foot to L; 2, step L. Repeat starting L foot.

Characteristics: Bright, quick, uneven.

Ways of Varying:

See "Sliding," p. 181, for a simple method of teaching the polka. It may also be taught by having the class do the two-step, and then asking them to "pick up," that is, hop, on the upbeat.

Do the step forward, then backward, sideways, and, finally, turning.

Exaggerate the forward polka as indicated under "Sliding," p. 181.

Change to: Make the step very small. Take 2 polka steps, starting L foot. Instead of hopping, lift the weight on the ball of the L foot, on the upbeat, at the same time scuffing the R heel on the floor. Repeat R. Then take 4 slides to the R. Repeat all.

Same: Syncopate the movement, staying close to the floor. (Students will know how.) Devise suitable arm movement to go with the step.

Change to: Stand facing the corner of the room. On the upbeat, lift and swing the R arm and leg upward and sideward. Step on the R foot on the secondary accent, leaving the R arm at horizontal. On the next measure, do the same on the L side. On the next 2 measures, take 7 little springing steps backward, leaning body weight well forward, kicking heels up behind. Repeat all.

Making a theme:

Make a combination of your own. Divide into groups, each group selecting from among the contributions of its own members the theme that it likes best. The teacher gives out titles, with regard to the quality of movement that each group has chosen. Only one stipulation is made, that is, that the students must keep, in making their themes, the bright, uneven characteristics of the polka. Suggested titles are: The Earth is a Drum, Hieroglyphs in the Sand, Hi ya!, All on a Summer's Day, As Mortimer Snerd Would Do it, and As Charlie Would Do it.

MAZURKA

Rhythmic pattern:

Step pattern: 1, stamp L; 2, bring R foot up to L with a cut step, displacing L; 3, hop R, bending L knee so that L foot approaches L ankle. Repeat on same side.

Characteristics: Strong and vigorous, because of marked secondary accent.

Ways of Varying:

Practice the step sideways, then forward. Notice that the step recurs on the same side. Devise a way of changing direction, and changing the leading foot. A stamp and a tap on the last measure of the phrase is a characteristic way of changing direction in the mazurka. Try the step backward, using arm and body action to make it interesting.

Change to: Turn, extending the range of movement, trying to swing the free leg around at horizontal on the hop.

Do 2 mazurka steps turning, starting R foot, turning to the R. Then, keeping the weight on the L foot, and the R leg high; 1, 2, twist and bend to L, body tucked with elbows high; 3, return to erect position, stepping R. Repeat the twist and bend, holding the tucked position through the measure. Repeat all starting R again.

Vary the mazurka in the sitting position.

Cross-legged sitting position, R ankle over L: 1, lifting R knee, tap R foot on floor; 2, stretch R leg out to the R, leaning L to balance leg; 3, catch weight on hands at L and push away with a rebound, giving an impetus so that the body pivots L as the R leg is swung around in front. Repeat on the same side.

Making a theme:

Vary the mazurka in your own way, combining it with some other step or axial movement. Divide into groups. Take the title that will be handed to you on a slip of paper and make up the A portion of a dance. Vary, stylize and distort the mazurka, but keep its characteristic strong secondary accent. Suggested titles are: As We Command, Challenge, Terror Has Taught Them This, and Lament for the Living.

POLONAISE

Rhythmic pattern:

Step pattern: 1, step, R; 2, step L; 3, step R with a cut step displacing L foot forward, with a slight bend of the R knee. Repeat starting L.

Characteristics: Smooth, dignified.

Ways of varying:

Practice the step moving forward, then backward.

Do it sideways using the grapevine pattern, starting to the L with the R foot taking the 1st beat across in front.

Change to: Turn, progressing to the R; 1, step sideways R, making a half turn; 2, step sideways in the same line of direction with the L foot, making a half turn; 3, bring R foot up to the L in making the cut step. Repeat in opposite direction. Carry the body very erect; make the turn smooth.

Change to: 2 polonaise steps forward, starting R, add; 1, 2, 3, thrust R foot backward and R arm up overhead, leaning forward to establish a long line from tip of fingers to tip of toes; 1, 2, 3, recover to erect position, bringing arms to sides.

Take partners. Do the above movement in counterpoint, 1 couple starting 2 measures after the other.

Same: Use the following space pattern: Couples stand in 2 files with a distance of about 5 feet between partners. Move forward, each couple starting 2 measures after the preceding couple. When the 1st couple has repeated the pattern 3 ×, it turns inward on the next polonaise steps, joining hands and moving down between the files. Each couple, in turn, changes direction after it has repeated the pattern 3 ×.

Making a theme:

Vary the polonaise in some way of your own, combining it with a deep and stately bow. Divide into groups. Vary the polonaise to make a theme to develop into the A portion of a dance. Keep the stately, dignified character of the step. Make a B portion by varying the theme in accordance with some such title as: The Diplomats Confer, Presentation at Court, Prizes Are Awarded at the County Fair, or Hollow Hearts.

NOTE: Other steps may be treated in the same manner. If a dance like Put Your Little Foot is popular in your community, it will serve well as a basis for composition. It could be used as a theme, followed by a series of dance variations, such as a mazurka, a minuet, and a waltz. The dance forms should be stylized and should go far beyond, in contour and design in space, the step as done in ballroom or country dancing. The accompaniment for such a composition should consist of a series of variations on the original tune.

Experiences with Pantomimic Movement

Pantomime may be made the basis of composition, or it may be experimented with to further the concept of style in movement. The latter function will be discussed later. An outstanding example of a con-

temporary dance based on pantomime, is the opening scene of "The Green Table," choreographed by Kurt Joos. A dancer who bases most of her compositions on pantomime is Trudi Schoop. In modern dance, Charles Weidman is the artist who most ably and cleverly converts a bit of pantomime into a hilarious, or a serious dance form. "Atavisms" illustrates these two moods with its frantic and laughter-provoking "Bargain Counter," and its intense and gripping "Lynch Town." "Opus 51," by the same choreographer, is an example of a dance based on pantomimic action which is stylized into a completely abstract form.*

A theme, or a dance, based on pantomime may be dramatic in nature with the intent of the dancers clearly conveyed even without a title. Or, the gesture may be only a point of departure, resulting in a dance form that is funny-in-itself, or that is gripping-in-itself, conveying a feeling without specific connotations.

When students, in their early efforts at composition, fall into the gesture of daily communication, this attempt should not be rejected. If it is at all possible, the teacher should help them convert their offering into the movement of dance. This is done by finding the essential direction in space of the gesture, its contour and characteristic rhythm. When this has been determined, the next step is to strip away non-essentials and exaggerate the chosen symbol, using any rhythmic base the movement may offer, and to reiterate the movement until the impression is firmly established. If the movement is to be done by a group, group relationship is set up by the idea involved. A rhythmic device may be introduced to lend interest.

An example, readily comprehended by students, of pantomime converted to dance is found in the Swedish folk dance, "Oxdansen," which is a mock fight. This dance illustrates well the symbols chosen to represent the movements of fighting, such as boxing, slapping and hair pulling; the rhythmic base which uses the device of "four times as fast"; and the sequential form, which is a rondo. Other illustrations may be found in the work of cartoonists, painters or block printers. All use the same fundamental process indicated above, whether they make a study of the problem, or whether they arrive intuitively at their symbols and design.

ILLUSTRATIVE MATERIAL

Comic strips, such as King's "Gasoline Alley."

Cartoons found in any newspaper.

* PROGRAM NOTE: " 'Opus 51' is a ballet evolved in terms of movement instead of drama. 'Opening Dance' serves to introduce the dancers. 'March' follows and modulates the balanced atmosphere, created by 'Opening Dance' into 'Commedia,' which is improvisational in form and seeks to ridicule and satirize. The themes have no relation to each other and deal with such subjects as a man taking a shower, an evangelist in action, a woman cleaning house...."

Daumier's "Third Class Carriage." *
Kent's illustrations in "N by E"
Masks made by primitive peoples.
Gekko's "Monkey."
Bonnard's "Goat."
Kung Chi's "Three Rabbits."
Disney's "Donald Duck," "Bambi" and others.

Notice how each artist has portrayed the human or animal figure. He has taken an essential contour, stripped away detail and adornments, and exaggerated, or sharply emphasized the lines he retains. It seems that the impression created on the observer is in proportion to the simplicity of the design, or the starkness of the symbol. This is true, of course, only in so far as the artist makes a discerning choice. Note how, using the same biped, man, one artist creates a comic figure, another a pathetic one, and still another a god-like creature.

Disney's animal sketches, that look so easy, are the results of long periods of observing the animal as he goes about his business of the hunt, eats his kill, sleeps or plays. The few lines that delight the audience are chosen from literally thousands of sketches. The Chinese have worked in a somewhat similar fashion through the centuries, studying the object which they wish to draw or paint, making it a familiar part of their lives, and then retiring to the seclusion of four walls to put on silk or on paper the very essence of the figure that they have come to know and love. Anyone can grow in the ability to see the essence of movement.

Watch people at home, at school and in between. Watch them at work and at play and observe the essential rhythms in their movements, as well as the contour of the body in action. Notice that the way people walk differs: see how the cowboy in high-heeled boots takes reaching steps forward; how the sailor has a slightly rolling gait; the deliberate step of the farmer; the tippety steps of the woman in high heels; the springy gait of small boys; and how the fat man balances his tummy by throwing his weight back, turning out his toes and walking on his heels. Try copying the movements of people, not in public, but when you are alone. In class we shall see how we can change a familiar movement, or gesture, into the movement of dance.

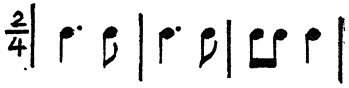
ILLUSTRATING THE METHOD

Sometimes the students had to sweep the floor at the beginning of the class period. They used the broad push brooms for this purpose. As a

* Honoré Daumier, up to the age of forty, was a newspaper cartoonist.

preliminary experience, we pretended thus sweeping the floor, since the memory was fresh in minds and muscles. The students found that their movement consisted of a big push forward, with a step into a lunge position, a pull back with a shift of weight, push again, with another step progressing, and three little pushes, "To catch the dust left behind." The body was twisted a little to one side, in each case, on the push. After they had crossed the floor, they liked to run back, with flying feet, to start on the next strip of floor space.

The essential contour of this movement, then, was the diagonal line of the body on the forward push. They now exaggerated this line by freeing the rear foot from the floor and by leaning farther forward. "Let's do it the way Marcia does," the students said. She released her right hand just after the impetus, swinging it way back to an open position on the long beats, but holding onto the imaginary handle, on the short. The fundamental rhythm in the movement was discovered to be:



To set up a relationship in space, the group formed a staggered line and took the movement across the floor, then turned with a swoop, and ran back to repeat. "Helen," they said, "is always behind." So, in order to make the rhythm more interesting, Helen syncopated the beat.

AN EXAMPLE OF CREATING A DANCE OUT OF PANTOMIMIC MOVEMENT

"Joining Up," a part of "Times Change," Chapter V, p. 127, illustrates a humorous use of pantomime to make a simple dance form. After the initial abstract group movement, the students broke into smaller groups to make more specific patterns. The "First Aiders" based their dance on the movements of watching instructions (imaginary), trying and failing, and trying and succeeding. Three students stood with feet apart, knees slightly bent, hands resting just above the knees, eagerly watching, as follows:

A portion:

1, 2, 3, 4, sway to L with a slight thrust of head to L.

1, 2, 3, 4, sway to R in the same way.

1, 2, 3, 4, lean forward with a slight thrust of the head forward.

The first beat was marked, in each case, by a pat of the hands on the thighs.

1, clap hands on thighs; 2, clap hands together; 3, 4, two vigorous, affirmative nods of the head.

B portion: Movement based on tying a square knot, R over L, L over R.

1, 2, 3, 4, R hand circled around L in a tremendous loop.

1, 2, 3, 4, L hand circled around R as above.

1, 2, 3, 4, pull hands apart at chest level, way apart because the knot doesn't hold.

1, 2, shake head negatively; 3, clap hands in exasperation; 4, clap thighs, returning to original position.

A and B repeated. This time the knot holds so the last measure consists of:

1, 2, shake head affirmatively; 3, clap hands; 4, clap thighs, turning by pivoting on L foot to face diagonally L.

A repeated.

C portion: Movement based on bandaging arm and leg.

1, 2, 3, 4, one student drops to floor, flat on back, R arm and R leg extended rigidly upward. One of those standing works on the arm, the other on the leg.

1, 2, circling movement around limb; 3, 4, twist of imaginary bandage.

Repeat.

1, 2, hopeless tangle, so two negative shakes of head; 3, clap hands; 4, clap thighs, returning to original position, except for the victim who remains helpless on floor.

A and C repeated. This time the bandage holds, so on the 4th measure the victim is lifted by the two First Aiders and carried off, body, arm and leg rigid. Perhaps it should be mentioned that the smallest girl in the class was selected to be the victim.

FURTHER DISCUSSION OF STYLE IN MOVEMENT

Style depends on contour and texture. Contour refers to the line, or plane, of the moving instrument. Texture has to do with the inner tensions of movement. The contour of modern dance is perhaps more varied than that of any other form of dance. Yet it is unmistakably modern, in that it is always clean-cut, and in that every impetus reaches a definite termination so that the design comes clear. The texture of modern dance derives from a dynamic use of the body that never dissipates energy. The energy release is checked by inner tension that gives great vitality to this form of dance. Thus we see that texture and contour are not separate entities but aspects one of the other.

Pointing out the style of other dance forms may help to clarify the meaning of this term. The contour of the ballet is seen in the curve of the arms and the arabesque of the body. Its texture, with the rigidly controlled back, the sharp movement and terminal pose, is crisp to the

point of brittleness. The contour of the romantic dance, on the other hand, was all soft curves, seen in the long curve of the body with lifted chest, and head thrown back. With a continuous flow of graceful movement, energy seeped away from the finger tips of the dancer so that the texture of movement was soft to the point of flabbiness. This constant flow of energy resulted in a lack of design in space. Although one may distinguish, thus, certain stylistic characteristics of any dance, or art form, it is well to remember that within the frame of style, that is in part determined by the culture, each artist, or composer, develops a style peculiarly his own.

AN EXAMPLE OF STYLIZING A MOVEMENT

Some students wished to convey the idea of a group who had been seeking a way of life, finding a leader and moving at his behest. The movement they had hit upon to express this idea consisted of locomotion in a given direction, and a fall to indicate obedience. They repeated this little theme three times in different directions. The way in which they did the forward fall, softly, with bodies momentarily lifeless on the floor, gave the effect of groveling. Their intent, on the contrary, was one of joy in directed action, and strength for personal sacrifice.

The forward fall was stylized in the manner which follows. The texture was changed by doing a jump immediately preceding the fall, giving the effect of power and, by contrast, making the fall more striking. The body in the prone position remained animated and was given a definite and interesting contour. The hands, with elbows sideways, supported the body weight; the head was lifted and one leg was extended diagonally upward from the hip. Falling to this position required practice and some physical strength. As is usually the case, this movement, that required muscular power for its execution, gave the observer the impression of strength.

Any pantomimic movement may be thus stylized to form the basis of dance. A push, a pull, a heave and rest, as though to move a heavy object, has been used as a fundamental action. Digging for fishing worms, putting the worm on the hook, and throwing the line, offers possibilities for an abstract expression of distaste and reward. Thus the basis for expressing a generalized concept, or feeling, may be found in a specific movement.

A student once made up a theme that had freshness, originality and good dance design from the action of drying dishes and putting them up on a shelf. Saying "Hello," greeting people, can be readily converted into a dance form as we have seen in Chapter V. A theme of farewell could be constructed, and varied as to "Grief at Parting," "Con-

vivial Leave Taking," a sentimental, "Parting is Such Sweet Sorrow," and an annoyed, "Will that Woman Never Leave?" As has been mentioned, in the process of stylization, the movements used may keep a close enough relationship to original gesture to make a dramatic dance, or the final symbols and design may become completely abstract so that the dance is enjoyed more for its formal qualities, than because of its implications. There is as much joy in one way of building, as in the other.

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    Brief studies illustrating syncopation, mixed meter and the like.
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    "Rabenhochzeit," 4/4 time.

Rhythm

16. WINDSPERGER, L., *Little Piano Pieces,* op. 37, book 1. New York: Associated Music Publishers.
    #14 in 5/4 time.
17. *Twice 55 Plus Community Songs.* New York: C. C. Birchard & Co., 1929.

"When Johnny Comes Marching Home," "Three Blind Mice," and "Row, Your Boat."

18. SANDBURG, CARL, *The American Song Bag.* New York: Harcourt, Brace & Co., 1927.
"She'll Be Comin' Round the Mountain."
19. *Twice 55 Games with Music.* Boston: C. C. Birchard & Co., 1924.
"Hail, Hail, the Gang's All Here," "John Brown's Body."
20. GURLITT, CORNELIUS, *Salto Mortale,* op. 101 #20. New York: Carl Fischer, Inc.
21. GROFÉ, FERDE, *Grand Canyon Suite.* New York: Robbins Music Corp. #3. "On the Trail."
22. JAQUES-DALCROZE, EMIL, *50 Études Miniature de Metrique et Rhythmique.* Paris: Maurice Senart.
#1. "Douze numéros. Le pour et le contre."
23. Ibid., *Esquisses Rhythmique,* 3 vs. Paris: Jobin et cie.
24. GRIEG, EDVARD, *Lyrische Stücke,* op. 38, book 2. New York: G. Schirmer.
"Volktanze," 3/4 time.
25. MOMPOU, FRÉDERICO, *Trois Variations,* Paris: Max Eschig et cie.
26. ELLIOTT, J. W., *National Nursery Rhymes.* London: Novello & Co., 1870.
"Little Bo Peep."

Traditional Steps

Polka

HELLEBRANDT, BEATRICE, *Heel and Toe and Away We Go.* Lathrop Hall, University of Wisconsin, Madison, Wis. Blue print.
An A B A form.

SHOSTAKOVICH, DMITRI, *Polka,* in "51 Piano Pieces from the Modern Repertoire." New York: G. Schirmer.

WEINBERGER, J., *Polka from Shvanda.* New York: Associated Music Publishers.
An A B A form.

Mazurka

CHOPIN, FREDERIC, *Mazurkas.* New York: G. Schirmer.
op. 7 #1.
op. 33 #4, marked contrasts.

SCHARWENKA, XAVIER, *Polish Dance,* op. 3 #1. New York: G. Schirmer.
A peasant type of mazurka.

TANSMAN, ALEXANDRE, *Recueil de Mazurkas.* New York Associated Music Publishers.
All in a modern idiom.

Polonaise

CHOPIN, FREDERIC, *Polonaises.* New York: G. Schirmer.
op. 26 #2 and others.

BACH, J. S., *Master Series for the Young.* New York: G. Schirmer.
"Three Polonaises."

CHAPTER VII. OUTLINE

MUSIC AS IMPETUS TO DANCE, AND AS ACCOMPANIMENT
Introduction.

Preliminary Steps in Composing with Music

Constructing a Dance to Music, Starting with an Idea or Title

Constructing a Dance by Responding to an Aspect of the Time Structure of Music

WORDS AS IMPETUS TO DANCE, AND AS ACCOMPANIMENT.

Words as the Exciting Factor

Examples of the poem as impetus to dance

Words as Both Accompaniment and Content

An example of words that serve as content and for accompaniment

Example of a script written for dance and used as accompaniment

Sounds of the Human Voice as Accompaniment

Introducing the Spoken Word as Accompaniment
Name rhythms
The jingle as accompaniment
Question and answer
Counterpoint: words are one voice, movement the other

PERCUSSION ACCOMPANIMENT AS A PART OF THE DANCE EXPERIENCE

Introductory Experiences with Percussion Instruments

CHAPTER VII

EXPERIENCES WITH VARIOUS KINDS OF ACCOMPANIMENT FOR DANCE

Music as Impetus to Dance and as Accompaniment

The music listed in this chapter, as well as that suggested in previous chapters, has been selected with three considerations in mind. The first is that the music is suitable for dance as to structure and dynamics. The second is that it is readily comprehensible to young students. As for the third, an effort has been made to list music that is available. However, it is not possible to assure the reader that everything listed can now be obtained. A wealth of contemporary compositions which are exciting for the dancer could be suggested but some of them cannot be obtained at the present time because they are published only by European companies. Others are too difficult for the amateur. For an extensive and well-annotated bibliography, the reader is referred to that compiled by the Dance Section of the American Association of Health and Physical Education.

The teacher should constantly extend his resources for music accompaniment by consulting with his pianist, or with the music department of his school, by asking students for suggestions and by trying out new compositions as they come to his attention. He should keep in mind the obvious fact that music written for dance is suitable for dance, as for example, the pre-classic music forms. Many contemporary compositions are danceable because their interest lies largely in rhythmic structure rather than in harmonic texture. Music that is enjoyable as a concert form is rarely suitable for dance, since it is complete in itself, and any dance that is constructed with it seems quite extraneous.

Simplicity should, as a rule, characterize the music chosen, since modern dance is not the art of interpreting music but one of creating in movement. Hence the music should serve to set meter and sequential form and to act as a pleasing background to the dance structure. In brief, the music chosen for dance should be selected because it offers a suitable sequential form and accompaniment for action.

Sometimes a group has an idea for a dance and the accompanist is

unskilled in composing music for movement. In this case, teacher and students must search for music that will fit their idea. It is only fair to say that it is extremely difficult to find music that seems just right for a given idea. In some cases it will prove more satisfactory to use a simple percussion accompaniment. In others, the idea may have to be modified to suit the music selected. In fact, as a rule, if no accompanist is available who can compose for dance, it is better to start construction with music, rather than to start with an idea.

However, the teacher should remember that an accompanist can learn and grow in power to do creative work, just as the student and the teacher himself can. Oftentimes a student with some talent for playing the piano but with no experience and no courage for original work, will learn to compose effectively. He should be encouraged in the same way that the class is encouraged. As a first step, he should be asked to listen to the beat that the teacher sets on the drum, and to watch the class, and then to keep the rhythm by striking notes without regard for tonality. Perhaps hearing some atonal contemporary compositions, or some with marked dissonance will free him from his compulsion to make harmonious sounds emerge. Perhaps, if the teacher uses his fists, with some restraint, on the keyboard and says that it must be strong, like this, he will begin to feel freer in what he does. Sometimes it helps him to move with the class and experience the rhythm in body movement, while the teacher keeps the beat on the drum, and then return to the piano. In any case, his early efforts at composition should be given every encouragement. If a feeling can be engendered that students, accompanist and teacher are solving a problem in construction together, all will grow in creative ability. The reader is referred to the end of the chapter to articles that give more specific suggestions for the accompanist.

When music is used for composition, the theme for the dance may be found in 1) a traditional step, 2) a pantomimic movement, 3) an idea, or title that is suitable to the style and mood of the music, or by 4) experimenting with locomotor or axial movement, or responding to some patricular aspect of the time structure of the music, and building an abstract dance form. Since the process involved in the first two ways of working has already been presented in Chapter VI, the last two will be illustrated in this chapter. In each case, however, the music furnishes the sequential form for the dance, and in each case the choreographer works with the given meter, tempo, or any rhythmic device that the music may offer. Whatever the approach to composition, students must first become familiar with the structure of the music.

PRELIMINARY STEPS IN COMPOSING WITH MUSIC

1. Have students listen to the music and respond to it by beating time, then by clapping to indicate the phrasing, and finally, by clapping to indicate recognition of the sequential form. This demand for a response from students who are listening to a composition cannot be emphasized too much. For many youngsters, apparently, hear music as pleasant tones, with absolutely no recognition of meter, phrase or contrasting periods. If the majority of the group fails in this recognition, then the teacher may resort to a familiar song form to illustrate phrasing and sequential form, as indicated in Chapter VI, p. 209. If a minority fails, the teacher should clap the meter and in some way indicate the beginning of each phrase and of each period for them, until the time structure becomes apparent. For variety in the initial response that students make, they should, of course, tap the meter with the feet and use an arm or body movement through the phrase.

2. If the composition selected has a rhythmic pattern which is interesting and useful, the teacher should say, "Clap with me," as he claps the pattern. He should then explain the term, rhythmic pattern, and have students clap, or tap it, without his aid. Similarly, if the composition embodies some rhythmic device, the students should be helped to hear and respond to it.

3. The next step is to have students move more freely to the music, responding first to meter and phrasing, and then, if desired, to rhythmic pattern or device. Out of this listening and responding may come an idea for dance, or a key movement for an abstract dance. Whether the dance is to be constructed with the music in accordance with a chosen title, or whether it is to be a construction that grows out of love of movement and experimentation with design, the next problem is to find a movement theme.

CONSTRUCTING A DANCE TO MUSIC, STARTING WITH AN IDEA, OR TITLE

It was after Pearl Harbor. An advanced college class was given the title, "We, the People." Each member was asked to jot down a subtitle, that would lend itself to dance, and that would characterize people's reactions to the world situation. Each was to accompany his title with a few words of explanation. The students asked if several could work together in choosing a title. And so they did. Some of the titles, with their explanations, as written by the students, follow.

"The Witch Hunters." By this we mean the people who are always hunting for fifth columnists; the people who want to find a scapegoat to blame things on.

"The Joiners"—the people who rush around joining so many things that they don't have time for anything.

"Mr. and Mrs. First." These are the people who were formerly first nighters. Now they launch the first victory ship, buy the first bond, and the like.

"Those who don't make the headlines"—all the people, and the service men, who get the work done, but get little glory.

"The Pigeon Scarers." We really mean minorities, the watchful people who insist on being heard, and thereby prevent the more vocal majority from becoming completely dominant.

"The Standpats." These people are more interested in preserving their comforts than their liberties. They are those who will balk change until it engulfs them.

"Shoulders to the Wheel." A dance about the people who get to work in spite of opposition, and, in spite of the difficulties of the job, get the needed work done.

"The Hoodwinkers." By hoodwinkers we mean the people who ballyhoo. They are like the men of the old Medicine Shows who put on a song and dance to deceive people into buying something worthless.

Many of these titles became a part of a dance sequence called, "We, the People." "The Hoodwinkers" will be used as an illustration of how one group worked out their idea with music. Prokofieff's "Gavotte" was chosen for the accompaniment. It is a contemporary composition based on a pre-classic form. For this idea, out of the life of today, contemporary music seemed desirable. The gavotte, one of the lighter forms, seemed to lend itself to the inconsequential showiness of the action demanded by the idea.

The students who were to devise this dance, first listened to the music. They found its form to be an 8 measure A, a 16 measure B, a repetition of the A, a C with a drone bass, consisting of two 8 measure phrases, a seven measure A and a coda of three measures. They noted, also, the meter of four, and the characteristic upbeat of the gavotte which starts on beats three and four. The teacher went over with them again the possible ways an upbeat can be translated into movement, as follows.

An upbeat may be established in direction. For example, a movement of retreat may be taken on the anacrusis with a movement forward on the strong beat of the measure. It may be stated in terms of amplification with a movement of hands or feet on the upbeat, followed by a total body movement on the strong accent. Or, again, it may exist as any preparatory movement, such as a lift on the toes, to lead into locomotion. In this particular instance the movement chosen for the upbeat was a determinant of the contour of movement of the whole dance. It follows, with the theme devised for the A portion of the music.

Standing position with R arm bent in the lateral plane, forearm dependent:

3, flip the R leg backward from the knee; 4, flip the R forearm upward into the lateral plane; 1, leap forward onto the R foot; 2, flip the L arm to the position in which the R arm was originally; 3, 4, twist L tucking the body and bringing the upper arms parallel; 1, twist front, opening the arms in the lateral plane, but maintaining the bent position. 2, twist L, as above; 3, twist around to R, arms in lateral plane; 4, leap diagonally forward onto L foot; 1, twist around to L, arms in lateral plane; 2, leap diagonally forward onto R foot; 3, 4, step on ball of L foot and make a complete pivot turn to L; 1, drop L heel, R arm and L forearm to original position; 2, hold.

Repeat all starting with the upbeat.

The quick movement of forearm and foreleg has an inherent artificiality as anyone may discover by trying it. Followed by the twisting of the trunk from one side to the other, it gave the desired sense of distraction. The A theme was established by six students, in a line, facing the audience.

On the B portion, two others entered and mounted two blocks, about three feet in height, to do a variation of this movement. They dominated the six, who now, using the basic leap, twist and flip of forearm, wove a pattern around the blocks. During the C portion the six took their places, three on each block, standing in a wedge with their backs partially turned toward each other, while the two constructed a kind of moving puzzle picture below them in the center of the stage.

During this portion of the dance, the six responded to the feeling of monotonous reiteration of the drone base with the following movement, done over and over again.

Small stride standing position, arms in a bracket:

3, 4, rise on toes.

1, 2, lean forward with a slight bend at the hips, focussing downward on the two dancers.

3, 4, lower heels, at the same time bending knees slightly, leaning backward, and lowering arms to the sides.

1, 2, return to original position.

Meanwhile the two downstage center wove a surprising pattern of relationships to each other, maintaining the angular contour of the theme. They completed the C by going off stage, while the six returned to their original position to repeat the original theme on the seven measure A. The coda formed a conclusion in dance by a quick entrance and exit of the two, during which the six parted, three exiting to either side, moving backward. As each disappeared behind the wings, he turned with a final flip of arm and leg. The dance was kept consistent by using

quick, light movements throughout, and by constantly re-establishing the angular contour created by bent arms and knee.

CONSTRUCTING A DANCE BY RESPONDING TO AN ASPECT OF THE TIME STRUCTURE OF MUSIC

Music students in dance club thought it would be interesting to compose with a fugue, so they brought to practice hour several of Bach's fugues. The decision to use "In dir ist Freude" was made for several reasons. One, this composition was the simplest and shortest of those proposed, so seemed excellent for an introductory experience with this form. Two, although religious in nature and intent, it bore a striking resemblance to a "fa la," "Sing We and Chaunt It." The students had heard this tune at a recital of music of the Tudor period given by an a capella choir. "Sing We and Chaunt It" had particularly attracted their attention because it was such a lively and gay air, and so danceable. Three, in club there had been some discussion of composing a little series of religious dances, that might be sufficiently reverent in feeling and beautiful in structure, to be performed in the chapel. For these reasons, "In dir ist Freude" became the middle portion of a religious trilogy entitled, "Vision: Rejoicing: Prayer."

After hearing the composition several times and showing their recognition of the meter of three (3/2 time), the A and B portions and the phrasing of the A, the students set to work to find a key movement for the A portion. They wanted a lift in their movement that would suit the lilt of the music, and the idea of rejoicing. They thought, also, that a deep bow, or reverence, would be suitable for the religious theme, and would also give contrast to the upward contour that seemed essential for rejoicing. Out of their improvisation the following key movement was selected:

Standing position, arms bent at front horizontal:

1, 2, step forward L; 3, hop L with arms thrust upward, elbows still bent, forearms parallel, palms facing inward.

1, step forward L; 2, 3, hold, returning the arms to the original position, preparatory to repeating the movement.

To complete the eight-measure phrase, and establish some contrast, the following movement was constructed:

1, 2, 3, swing L leg and L arm around to side horizontal, making a quarter turn L; 1, 2, 3, step L, making a quarter turn L, bending the trunk to front horizontal, R leg lifted at rear horizontal, L arm bent overhead, parallel with floor; 1, 2, 3, swing R foot forward to displace L, lifting the trunk; 1, 2, 3, brush L foot backward, making a half turn

pivot to L on the supporting R foot, to face original direction, with both arms thrust upward to the position used in measure 1.

This theme was repeated with the repeat of the 8-measure phrase.

The second part of the A was arranged as a space variation on this theme. On the theme was based the contour of movement for the B portion, as well. The construction of this dance illustrates the point made previously, that when a satisfactory key movement, or a movement theme has been found, the rest of the dance is an outgrowth of this bit of plastic material.

The arrangement in space of the A portion was based on the students' idea that it seemed right to have two groups come together for "Rejoicing." So five of them entered from one side of the stage, six from the other. They moved toward each other on the step hops. The quarter turn left brought them facing the audience. The next quarter turn brought them back to back with the reverence done in profile to the audience. On the half turn, they faced in the original position.

From some vaguely sensed idea that the expression of religious feeling in our country takes diverse forms, the students determined to divide the group into three smaller groups for the second part of the A. This regrouping, an outgrowth of idea, made for an interesting structure in space. Two students from upstage, came down the center and moved away from each other past the two groups and back, around them, upstage with a slight variation of the theme. The group of four, meanwhile, used a little variation of the horizontal contour from the first phrase. Their movement was done in place. It consisted of a sideward lift of one leg with a lift of the head, followed by a quarter turn. The movement was vigorous.

The group of five, meanwhile, in a side-sitting position on the floor, used the upward thrust of the arms, combined with a thrust forward of one leg, followed by a twist and something resembling the original reverence. The A was concluded on the last two measures by all moving upstage with backs turned to the audience and arms thrust upward.

As soon as the group had mastered this portion of the dance, they began to familiarize themselves with the two voices of the fugal B portion. The accompanist, and the music students, helped the others to hear the pattern of the two voices. The former would play one voice, then the other, and then both together. To facilitate recognition and recall, as soon as the pattern came at all clear to students, they moved about the floor, keeping the quarter notes with walking steps, and the eighth notes with light running steps.

Running with all the eighth notes gave an undesirable appearance of busyness, so the following plan was agreed on. On the quarter notes, which occurred only in single measures, an arm movement, based on the

movement of the A portion and accompanied by a backward lean of the body, as preparation for launching into the run, was used. Through the first eight measures, the eighth notes were taken with running steps. Through the next sixteen measures the eighth notes were ignored and the quarter notes of the bass were used for walking steps. In the last eight measures the feet responded to the eighth notes again. This substitution of walking for a part of the pattern in no way interfered with the contrapuntal relationship in the music, nor with establishing this relationship between the two groups. Throughout the dance, the arms and body were carried, or moved, in the same style as in the A portion. In this simple, but satisfying, fashion these students had their first experience in composing with a fugue.

Words as Impetus to Dance, and as Accompaniment

The term, words, is used loosely here to refer to poetry, poetic prose, jingles, nonsense syllables, or sounds made by the vocal chords. Words, in this broad sense, may be used as the exciting factor for initiating dance composition. They may serve as both content and accompaniment for dance. Or they may be reiterated for their tonal value, as accompaniment, rather than for meaning. Each one of these functions needs elaboration. Let us start with words as impetus to dance.

WORDS AS THE EXCITING FACTOR

Every individual is in constant interaction with his world, creating his own meanings out of his experience. A forceful part of his experience is the expression of others who have found definitive form to convey the meaning that is valid for them, and more particularly, those meanings which become urgent because they are freighted with feeling. Thus the apt phrase of the writer, or the heavily charged words of the poet may provide the spark which fuses new meaning for another individual, and sets him at the task of constructing a form to convey that meaning. Sometimes he may feel himself so akin to the intent of the written word that, without changing the original concept, he strives to give it expression in another form. It is more likely, however, that the disturbing effect of another person's words on his world of feeling and meaning causes him to evolve a new meaning. In the process of transmuting this meaning into his chosen medium, something unique emerges.

In the search for content for dance, the teacher should draw upon the rich resources of the written word. He should post on the bulletin board poems that touch the depths of his feeling. Students often read poetry, most of which is written by adults, without the slightest notion

that adults of their acquaintance also share in the imaginative life and the emotional experience that they enter into with the poet. Once the teacher has shown his sympathy with this often shunned world of feeling, students may be encouraged to bring their favorites to post. And finally, happy day for the teacher, their own poems may be surreptitiously tucked under his blotting pad. Once more he has a key to what these young people are really thinking and feeling. Need it be said that these offerings should be treated with the respect that all serious creative effort should command.

Should it happen that the magic words of others does not lead to composition, nevertheless, much is gained in extending and deepening students' experience. Moreover, in the written word, students may find an expression similar to an idea that they have started quite independently in dance. Such an experience gives the group confirmation of the work that it is doing, and gives the growing personality a stabilizing link with the accepted expression of adults.

An example of the discovery of such similarity of expression can be found in the work of one of our concert dancers. Doris Humphrey's "With My Red Fires" is the third part of her well-known trilogy whose first two parts are entitled, "Theatre Piece" and "New Dance." As she cast about for a title for the last section, which is concerned with the devouring, all-consuming aspects of love, she found it in William Blake's "Jerusalem II." "With My Red Fires," however, was not composed as an interpretation of Blake's lines, but developed independently as an expression of a similar concept.

In speaking of poetry as the spark that may fire the creative process, it is not with the thought that the dancer will interpret a poem, word for word, or concept by concept. Graham's "Every Soul Is a Circus," illustrates this point. Her title is from Vachel Lindsay's lines,

"Every soul is a circus,
Every mind is a tent,
Every heart is a sawdust ring
Where the circling race is spent." *

The intent of the dance is to portray the vanities and foibles of the self-centered woman. Taking the implication of the title, this idea is given a specificity and a delightful external form by the use of movement abstracted from circus maneuvers. The meaning of Lindsay's lines is extended and given a new shape in the dynamics of dance. The program note helps prepare the audience to leave the specific image of "circus" for the more abstract concept that the dance intends to convey. "This is

* Lindsay, Ibid.

not the literal circus of canvas and sawdust ring but a circus of ridiculous situations and silly behaviors. In every woman there is the desire to be featured in a 'star turn,' as the apex of a triangle and as the beloved of a duet. In the life of every woman there is some force which, however temporarily, holds the whip hand. Throughout the circus of her life every woman is her own most appreciative spectator. In this circus of the silly woman's life, the sum total of episodes and of interludes does not add up to mature dignity but to a tragic, addled confusion."

Here we can clearly see that the problem of abstracting meaning is similar to that which the dancer finds in converting gesture into the abstract movement of dance. Just as he must find the essential contour and direction of his chosen movement symbol and exaggerate and reiterate it to build it into a dance, so must he find the essential meaning back of the visual image, or impression, before he can give it shape in dance. For dance does not speak in terms of verbs and nouns and adjectives.

On the other hand, the student who starts a dance from a vague feeling, such as joy, or sorrow, or such a general concept as vanity or determination will find difficulty in constructing a dance that is not banal and meaningless, on the one hand, or sheer emoting, on the other. Even to say "Joy in Reunion" gives suggestions for direction, quality and contour of movement that are not found in the word, joy. It is just because the words of poetry, or poetic prose, with their power to stir, offer also a subtlety of meaning, that they may serve so well as the starting point for dance. As teacher and students together "take the golden road to Samarkand," * they will do so, not with the thought of interpreting poetry which, like concert music needs no interpretation, but because poetry, the imaginative, may be a springboard into the realm of composition.

Examples of the Poem as Impetus for Dance

"The Door Stands Open"

"The ever-passing steps went by our door;
We did not listen then, nor did we look outside;
But now the door stands open.
Some hang back, afraid to join the crowd that passes;
Some gather in the doorway and watch eagerly.
I am not afraid;
I am not eager.

* Flecker, James Elroy, *The Collected Poems of James Elroy Flecker.* New York: Alfred A. Knopf, 1927. 'The Golden Journey to Samarkand."

I stand by the window and look at the faces.
I would know what life is, what the world is,
Before I go.
Those who come back are often sad or tired;
The stories they tell are not always pleasant;
Yet all who go out are happy; and they hurry,
Looking ahead at something just beyond.

There goes one now. She almost runs.
And there come some who are returning;
Their faces are lined and ugly, but their eyes are wise.
Not all of them. I see one coming back
Whose face is smooth and happy
But her eyes are empty—foolish.
Why?
I will find out.

There goes a face like mine that searches for an answer.
What has she learned? She may tell me...
But she has passed.

I see a youth whose eyes are fixed on something far away;
I lean out. 'Where are you going?'
The vague, deep eyes turn slightly.
'Just over there.'
'Where?'
But he is gone.
Here returns a man whose face must once have been like that youth's;
His eyes are broken windows, and he babbles without sense;
What is this world that does such things to men?

There stands a man who watches those who start out;
He sees them drop unnoticed things of value
For which he stoops and searches in the dust;
He is one who went out and has returned
With nothing.

I leave the window and look about the empty room.
They have all gone! I cannot warn them....
'Tis just as well.
Youth's saving gift, I think, is that it will not look,
And cannot see.

I take a last glance back and gently close the door behind me;
I catch a friendly hand that's half outstretched;
And I am part of the crowd." *

Wynne Fairfield

This poem, about graduation, was written by a high school student. It is concerned not only with graduation but that question most engrossing to all adolescents, "What is life?" Can't you see two groups, one upstage, crossing and recrossing with a patterned sound of feet, the other, downstage, engaged in absorbing movements of its own. Then comes a transition. The first group comes downstage, the second intent now on what the first is doing. The first leaves the stage. By twos or threes or fours, some of the second group make their decision and follow, "looking ahead at something just beyond." And still some of their fellows hesitate, while their friends return with strength born of wisdom or happiness that is hollow. One would warn them of their danger. Then he, too, joins the crowd for the adventure, the undoing and the slow growth that is life.

In this idea there is certainly the germ of dance,—suggestions for group relationships and quality of movement. Each student group who might be plunged into the venture of composition by this poem would develop an entirely different dance. At one school the students might visualize people forming a gateway, and a barrier, while another group of people strives to enter into the kingdom of living, and still another seeks to stay behind the sheltering bars of the protected world of childhood. Whatever the outcome as dance, in the process, students will reach into themselves to find how they really feel about life, and what they really mean to say; and they will move out from self to build something to share with others.

2. Edna St. Vincent Millay—"God's World"

This is an expression in words, of ecstasy. This feeling of bursting with life that cannot be contained is something, again, that every adolescent experiences. It is good for body as well as spirit to bring every muscle into play to give this feeling expression. The question is, "How can we communicate this ecstasy to others?" It makes us want to run, wildly shout, to leap and jump and throw ourselves about. But such chaotic action will never speak to our audience. So first we must find a movement that brims with abounding energy, but spills none of it. Once you have found a single movement, you can give it direction in space, change its level, vary its rhythm and give it countless other changes. Then if you can find a movement that, by contrast, makes the

* Mearns, Hughes, *Creative Youth*. Garden City, New York: Doubleday Page & Co., 1925.

first seem even more ecstatic, you will have the makings of a dance. Can you reach and grasp the entire world in your arms and dance with it? Difficult, but it is out of the effort you make to solve difficult problems that something honest and strong and worth while emerges.

At the end of the chapter are listed poems that may be a key to a feeling or idea for dance. Some of these have been chosen because they speak explicitly of dance, and may thus give a more direct suggestion than others to the inexperienced composer. Others find their place here because students have found in them the impetus to dance. What will appeal to one teacher and one group of students may be devoid of interest to others. It is of the greatest importance that teacher and students should have the fun, and the enriching experience of seeking their own materials. Only in this way will ideas, which are the seed of dance, flourish.

WORDS AS BOTH ACCOMPANIMENT AND CONTENT

The dance, "American Document," used as an illustration of modern dance in Chapter I, exemplifies the range of possibilities that may be found in using words as accompaniment for dance, as well as for content. The train of thought and action which culminated in this masterpiece started with words in another tongue, words emanating from another way of life. Martha Graham had been listening to the blast of threat and boasting coming over the radio from the dictatorships. She turned to the utterances of democracy for words and thoughts to stir our people, and built a composition that is a beautiful and moving interplay between words and movement. The interlocutor's lines consist, in part, of quotations from the following: The Declaration of Independence, Red Jacket of the Senecas, Jonathan Edwards, The Song of Songs, Lincoln's Gettysburg Address, The Emancipation Proclamation and the Second Inaugural Address, Thomas Paine, John Wise and Francis Fergusson. In portions of the dance, music or the beat of a drum supplements the words. In this composition the spoken word functions in several ways.

Words sometimes introduce, and sometimes follow upon action as do the following at the end of "Entrance: Walk Around; Cross Fire."

"These are Americans
Yesterday and for days before yesterday—
One was Spanish,
One was Russian,
One was German,
One was English.
Today these are Americans" *

* Graham, op. cit.

They become an intrinsic part of the dance by standing in an antiphonal relationship to movement, as in the Third Episode: "The Puritan." The speeches from Jonathan Edwards and from the Song of Songs, with their violent contrasts are so interwoven with dance as to fairly tear the observer apart. This agonizing pull of flesh against the puritanical spirit is the essential meaning of this portion of the dance. In other parts, the words serve as accompaniment to action, clearly related to it in rhythmic form, as in the Fifth Episode: "Hold Your Hold!" The interlocutor's speech is, in part, as follows:

"1942
Listen to what we say,
We are three women
We are three million women.
We are the mothers of the hungry dead.
We are the mothers of the hungry living.
We are the mothers of those to be born.
Listen to what we say.
Ours is a lament for the living."

This dance, for democracy, by democracy's daughter, and of democracy, reaches a pinnacle of achievement in the use of words for dance accompaniment. For the communicative value of movement is enhanced, rather than despoiled, by the spoken lines.

If teacher and students are seeking poetry or poetic prose that may offer ideas for dance and serve as accompaniment, there are two chief considerations to keep in mind. If the written word has marked rhythm and much reiteration, it will function better for accompaniment than will a work in which the rhythm is subtle and not repetitive. The poems of Vachel Lindsay, many of which were written to be danced, offer this combination of clear rhythm with sufficient repetition to permit movement to be established. In his "Collected Poems," in section II, "Orations, College War-Cries and Olympic Games" will be found poems to dance. "The Potatoes Dance," subtitled a poem game, is perfect accompaniment for the action of dance. "Daniel" has a wonderful swing. "The Congo" offers exciting moods and rhythms for dance. In the last two mentioned, students will not dance to the rhythmic pattern of the words, but instead set up a rhythmic relationship to the underlying beat and phrasing of the poems, in the same way that the dancer sets up such a relationship with music.

The other consideration is whether the words permit the abstract movement of dance. Just as in using a song for accompaniment, if the words evoke a series of specific images, that cannot be conveyed in the movement of dance, it is almost impossible for the audience to reconcile

the images the words call forth with the more abstract movements of the dancers. Among the chants and songs of the American Indian will be found many that stand this test. The rhythms are strong, and interesting because, to our ears, they are unusual. The frequent repetition of sounds, cries or calls, gives the dancer opportunity for the essential repetition of movement.

Graham's "Letter to the world," a legend of Emily Dickinson's life, uses the spoken word as a part of the fabric of dance. The lines used are from Dickinson's poems. Thees lines, contrary to the suggestion above, are not in themselves danceable. For example,

> "Lightly stepped a yellow star
> To its lofty place,
> Loosed the moon her silver hat
> From her lustral face. . . ." *

In this work, however, such a high poetic quality is maintained throughout and the lines so skillfully introduced, that a new dimension in the theater is created. The beginner will not attempt what only the mature artist can achieve.

An Example of Words That Serve as Content and for Accompaniment

"The Fall of the City," a radio play by Archibald MacLeish,** had captured the imagination of a group of students. Throughout, it seemed to suggest to them the action of dance. The students planned to make it the basis for a studio program. To try to use the entire script as a dance drama was too ambitious an undertaking for them. So teacher and students set about the rather arduous business of selecting key episodes that could be portrayed in dance and that would, in sequence, convey the entire meaning of the script. As they made this selection, they also considered what lines might be used as accompaniment. The students had in mind using piano music, the drum, and, as the plan developed, a flute and trumpet, as well as words for accompaniment. An announcer, just as in the radio play, was to speak, to introduce action, to help make a transition from one dance to another and, at times, his words would accompany a dance. Other voices would be used, as needed. Out of this task of cutting, the plan that follows, took shape. It is set down here, not as program notes, but to give the reader a sketchy idea of the dances and the accompaniment.

"The Fall of the City" was performed in the gymnasium with small

* From "The Poems of Emily Dickinson," edited by Martha Dickinson Bianchi and Alfred Leete Hampson. Reprinted by permission of Little, Brown and Company.

** From "The Fall of the City," copyright, 1937, by Archibald MacLeish, and reprinted by permission of Farrar & Rinehart, Inc., Publishers.

platforms and large blocks of different shapes and sizes to provide different levels for action. The only other device, to give the effect of staging, was lighting. The group remained on "stage" throughout except for the messengers, priests and the generals. The verse choir was seated just out of the range of the lights that gave the effect of stage space.

The working script for the dance follows.

We are presenting dances based on certain incidents in Archibald MacLeish's radio play, "The Fall of the City." This is a tale of people conquered by their own fears, people who succumb to their own weakness. We are in the great square of a city. The people are awaiting a portentous event.

VOICE OF THE ANNOUNCER:

"Ladies and Gentlemen:
For three days the world has watched this city—
For strange and disturbing reasons—
The resurrection from death and the tomb of a dead woman...
Here in this city the wall of time cracks."

Dance of Expectancy: *

The dancers, grouped informally on the blocks and platforms, use a slow sustained movement, with strong focus, contrasted with sudden abrupt change of direction, to give the effect of uneasy tension and of watching to see from which direction the horror will come.

VOICE OF THE DEAD WOMAN: (The dancers are frozen in position).

"I must speak painfully:
I am to stand here in the sun and speak;
The city of masterless men
Will take a master.
There will be shouting then:
Blood after!"

Dance in canon form, accompanied by:

CHORUS OF VOICES:

"Masterless men..." (a low mutter)
"Masterless men...." (a high-pitched single voice)
"Will take a master...." (a grumble)
"Will take a master?" (scornfully)
"There will be shouting then..." (declaratively)
"There will be shouting then..." (shouted)

* Unless otherwise indicated, the accompaniment is piano music composed for dance.

The dance:

The movement of the dance does not use the rhythmic pattern of the words but is built on a meter of four beats. With "Masterless men," the first group takes three striding steps to the right, and a pause, one arm lifted high; then four striding steps diagonally backward, lifting the other arm. As a second group picks up this movement, group 1 syncopates the beat, tucking the body, lifting an elbow high in a defensive gesture, and tucking again; then they double the beat moving backward with body bent forward, arms gradually extended, palms up. As the third group enters, group 1 starts downstage left, with a jump, flinging both arms up, a repeat of the same, then four leaping steps with a twist of the body, heel kicked up behind and arms flung upward on the 1st and 3d beats. As soon as the pattern of the canon is established, the voices cease and the piano takes up the accompaniment. When the canon has been repeated three times, it is brought to a conclusion by having the whole group move together in such a way as to prepare for the next dance. This conclusion is accompanied by:

CHORUS OF VOICES:

"Blood after . . ." (as a shout, as a hoarse whisper, as a shriek)

VOICE OF ANNOUNCER:

"They are milling around us like cattle that smell death.
The whole square is whirling and turning and shouting."

Dance of Fear:

This dance uses a meter of six, as a basis for runs and whirls. The plan in space consists of a big group turning, "milling," accenting the strong beats of the measure, and small groups breaking off from and returning to this central mass, accenting the 1st, 3d and 5th beats.

VOICE OF ANNOUNCER:

"Something is happening: there in the far corner:
A runner: a messenger: staggering . . ."

Dance of Messenger: (solo)

As the messenger enters from upstage the crowd moves downstage to sit in front of the footlights with backs to the audience. The lines that the messenger speaks in the play have a strong rhythm and an urgency that would have made them effective accompaniment for this dance. Limited time prevented the "voices" from practicing with the messenger. So his dance is accompanied by music.

VOICE OF ORATOR:

"Freemen of this nation!
The persuasion of your wills against your wisdom
Is not dreamed of.
We offer themes for your consideration . . .
Those who win by the spear are the spear-toters.
And what do they win? Spears!"

Dance of the Spear-toters, a Rondo: (danced by half the group)

A. The spear-toters, in a phalanx, establish a militaristic movement accompanied by:

CHORUS OF VOICES: (repeating over and over in insistent low tones)

"Go armed toward arms . . .
Face tomorrow with knives . . .
Murder your foe . . ."

B. The spear-toters do abrupt movements in a sequence with piano accompaniment.

A. Repeated, as above.

C. Again a sequence of movements through the group, this time accompanied by:

CHORUS OF VOICES:

"Go armed toward arms . . .
Face tomorrow with knives
And tomorrow's a knife-blade" (screamed)
Murder your foe
And your foe will be murder . . ." (prolonged shrilly)

D. The group then turns in upon itself with the following accompaniment:

CHORUS OF VOICES:

"Even your friends suspected of false-speaking, (huskily whispered)
Hands on the door at night and the floor boards squeaking."

The spear-toters break up, moving suspiciously away from each other, and finding places on the blocks upstage.

VOICE OF ORATOR:

"What is the surest defender of liberty? . . .
Go peaceful toward peace! . . .
Free with music toward freedom."

Dance of the Freemen: (the other half of the group)

The dance consists of strong, free movements, using the first two measures of the canon as a key movement, and with a contrasting portion that is calm and peaceful. On the repeat of the A, they move up stage to mingle with those seated there.

VOICE OF ANNOUNCER:

"He's done . . . a great speech . . .
They're all smiling . . .
They're quite contented and happy . . .
There are flutes sounding away off . . .
Yes: there are flutes in the cool shadow . . ."

Dance of Noontide Relaxation:

The entire group, by twos and by threes, join in this dance, in a sequence. The dance is based on a meter of three and consists of an A portion with swaying movements, pivot turns done with partners, and an exchange of partners; and a B portion using light syncopated steps, slides sideways and a step hop turn. The A is repeated with new partners. The group parts to either side of the stage as:

VOICE OF ANNOUNCER:

"That's odd! The music has stopped
There's something—
It must be a messenger. Yes. It's a messenger—another."

VOICE OF MESSENGER:

"There has come . . . the conqueror . . .
I am to tell you. . . ."
(to end of speech.)

Dance of Second Messenger: (solo)

He enters from downstage right. He dances to the words of the speech, moving up-, and downstage between the people.

VOICE OF ANNOUNCER:

"That touched them! That frightened them! . . .
They're sold out they say . . .
They're crazy with terror."

Frantic Dance:

All join in this dance of terror and denunciation. The A portion is based on a free run and jump with a twist of the body and a landing as though to trample something under foot, combined with a pivot

turn, pushing with the free foot and a strong accent down. A space relationship is established by having one person lead off with this movement, followed by three others, as the first recrosses the stage space, and then by all the rest crossing. The B uses a change of level with trunks bent forward, a patter of feet and a sharp lift of the head, followed by a sudden twist that brings the right shoulder to the knee with the left arm shot up overhead. As the announcer is heard again, all move downstage left and, one by one, kneel, facing upstage right.

VOICE OF ANNOUNCER:

"There's a voice over the crowd somewhere.
They hear it: they're quieting down...
It's the priests!"

VOICE OF PRIEST: (a chant)

"Turn to your gods, rememberers!
Turn to your gods!
The conqueror cannot take you!..." (and on to the end of the priest's chant).

Dance of Priests:

The priests are on a platform, masked to look like a great block of rough stone. The high priest paces on "Turn to your gods"; the other priests move, more or less in the vertical plane, on the response. The movement of the priests is archaic in texture. The people focussing upward, sway, almost imperceptibly, with the pacing of the high priest. On the last, "Turn to your gods," the people rise.

VOICE OF ANNOUNCER:

"A kind of dance is beginning: a serpent of people:
A current of people coiling and curling through people:
A circling of people through people like water through water."

Serpentine Dance:

The dance is a curious slow twining in and out with restrained, stylized movements of arm and head, as though people were moving in a trance.

VOICE OF ANNOUNCER:

"Wait! wait! something has happened!
One of the ministers... the general..."

Dance of Generals:

Four generals are ushered in by the blare of a trumpet and a roll

on the drum. They mount a platform and dance as though exhorting the people to fight for their freedom.

The people respond, indicating indecision, disintegration of group feeling, and growth of terror. The accompaniment is the beat of drums, and the rhythm is carried as well in the "sh sh" of feet drawn along the floor, quick pattering runs and sudden falls. The device of increase of tempo, with an abrupt return to original tempo, repeated several times with ever mounting speed, is used. As the directive action of the generals fails, there is heard:

CHORUS OF VOICES:

"The city is doomed!
There's no holding it!
Let the conqueror have it. It's his!...
He's one man: we are but thousands!
Who can defend us from one man?"

Dance of Crawls and Falls:

A dance of abandonment to fear, a kind of self-immolation. At the end the dancers are inert on the floor.

VOICE OF ANNOUNCER:

"He's coming...
He's clear of the shadow!
The sun takes him...
His arm rises... his visor is opening...
There's no one!... (almost whispered)
There's no one at all!
No one!"

* * *

The reader may have sensed that one of the problems in this kind of performance is making transitions from one dance to another. The transitions must be as clear in structure, as meaningful and as effective as the dances themselves. In fact, they should be worked out as an intrinsic part of the dance pattern. With a group on stage throughout the dance drama, each person must feel himself as a participant in the dance action, even though he is not moving. Constructing such a dance drama, with the spoken word for accompaniment, requires much more rehearsal than a program consisting of separate dances with piano accompaniment. Other problems, and their solution, will be indicated in the example that follows. For further suggestions as to works which may offer ideas for dance, and serve, in part at least for dance accompaniment, the reader is referred to the end of the chapter.

If students have an idea to be translated into dance, which seems to need words for its full expression, they may write their own script. Such creative work is a big undertaking. First the idea must be outlined and then the dances must be composed. At the same time the script must be developed into a form which can be used as a choral accompaniment. This is done in much the same way that a movement theme is developed. Finally, the voices must be chosen to give variety to the speech, and much rehearsing done to synchronize speech and movement.

Example of Script Written for Dance and Used as Accompaniment

Students at New College * one fall undertook such a project when their lives were disrupted by the announcement that the college would be closed at the end of the spring semester. Out of their reaction to the unexpected and, to them, catastrophic decision, they resolved to give expression, in a dance drama, to the kind of education they had come to believe in. "And So We Learn" became a joint project of students and the drama, art and dance departments of the college.

The students' first step in this project was to write down the fundamental things they wished to say. This was done by three students, not without much discussion and consultation with all the others who were to participate in this production. The working outline, in brief, that they developed follows:

A student is seeking a form of education, or a way of life. He knocks at the door of traditionalized academic education. What the professors, who delineate this type of education have to show him, sets him searching again. He knocks at the door of the country club type of college. The "rah-rahism" of the students who emerge has little appeal for him. Finally, concluding part I, he tries "progressive" education. (The students always said this word in parentheses, and with a certain skepticism.) He joins this group to find out what it has to offer.

In part II, the emphasis is on the need for group responsibility and concerted group action. The group meets certain pitfalls. Rugged individualists and little cliques break up group action. In the resulting confusion, the group mistakes dictatorship for leadership until they discover that they move at the mercy of one who is "not of them." Two groups of citizens now enter, the one to lull them and lead them away from attacking problems; the other to fortify them in their conviction that only through group thought and planned action can the good society be achieved.

At this point the script sounded like a dull and didactic article on education. Fortunately, the determination of the members of the group

* New College, Teachers College, Columbia University, 1938.

to express their feelings and ideas was in proportion to the shock they had received. So they immediately set about composing dances. They worked long hours, between classes, after classes and late into the evening. The dance construction was accompanied by long, and sometimes impassioned, discussions about what they really wanted to say.

As the dances took shape with only a drum beat, or counting out loud, as rhythmic base, the students' thoughts returned to the script. From the beginning the group had intended to use the spoken word as accompaniment. The script, they discovered, had scarcely a word in it that had auditory appeal. Nor did the lines have the requisite rhythmic base. What had been written stated their case and intention, but it did not convey feeling through a rhythmic flow of words. In short, it was in no sense an art form, and could not serve as accompaniment. As soon as the group became aware of the shortcomings of the script as an expressive form, the three writers, one of whom was dancing and aiding in the choreography, set to work to turn an essay into a sort of prose poem. This poetic prose could not be a free expression of the idea. It had to establish a sequential form and a rhythmic base that would dovetail with the now partially composed dances.

In the exacting process of composition, the students found that purely informative words, no matter with what nicety they conveyed meaning, had to give place to words with poetic resonance, words that had the right texture for the idea expressed. Chosen phrases then had to be reiterated to allow the dance time to establish itself and to reinforce ideas. With the spoken word, the listener cannot turn back the page, when the impression is not clear; so ideas, as well as the movement of dance must be fortified to make a clear and strong imprint. To avoid monotony, contrasts in the length and flow of line had to be established. In addition, the lines had to have a clear rhythm. Over and above everything else, in this process of converting meaning into a suitable form for a verse choir, the basic idea had to be projected. The students soon discovered that the creative problem in writing for accompaniment was fundamentally the same as that of creating in dance.

The next step was to assign the speaking parts. No trained verse choir was available. Students who had been in the a capella choir and in dramatic productions volunteered for the parts. Then with the help of the teacher of dramatics, they started rehearsal, working on the interplay of voices and the wide range of sound effects that can be obtained with the human voice. As soon as the verse choir and the dance group were ready to rehearse together, the greatest difficulty was found to lie in the inability of the speakers to maintain the established rhythm. The fact that a definite beat goes on, in pauses, just as it does in the rests of music, was hard for them to grasp. The use of the drum in most of the rehearsals,

and with some parts of the performance, where it seemed appropriate, helped to solve this problem. It was generally agreed that the accompaniment would have been more pleasing if music had been interwoven with words and drum accompaniment. Since the group had no pianist available, this was not done.

The printed program follows:

Part I—THE SEARCH

1. Traditional Education
   Characters—The student; the professors and the students of traditional education.
2. Rah-rah Education
   Characters—The student; the students of rah-rah education.
3. Progressive Education
   Characters—The student; the progressive education group; citizens.

Part II—THE STRUGGLE

1. The Internal Conflicts
   Characters—The progressive education group; cliques; the introvert; the tough guy; the dictator.
2. The External Conflicts
   Characters—The progressive education group; conservative citizens; progressive citizens.
3. The Group
   Characters—The progressive education group.

* * *

The following excerpts from the script are given to illustrate repetition and the avoidance of words which arouse specific images.

Part I—THE SEARCH

SINGLE VOICE: (introductory statement)

"We have a story to tell you,
The story of a journey,
The story of a search
You all have lived yourselves.
It is not a finished story
And we shall never let it be."

* * *

PROFESSORS OF TRADITIONAL EDUCATION:

"We are the few who know
We are the few who know
The few who know—the few who know
We are the few who know
The few who inherited truth
Truth pure and austere
Which men have brought forth in pain,
Which men have brought forth in pain,
Truth pure and austere
Ours to fondle in our Ivory Towers.

* * *

STUDENTS OF RAH-RAH EDUCATION:

"Flat foot floogey—flat foot floogey
Swing it—swing it
Swing it—swing it
Hotcha—hotcha—hotcha—hotcha
Hotcha—hotcha—hotcha—hotcha
Umpha—umpha—umpha—umpha
Jitterbug—jitterbug—jitterbug—jitterbug.

(Repeated twice in canon form)

Jitterbugs—jitterbugs—jitterbugs—jitterbugs
Jitterbugs—jitterbugs—jitterbugs—jitterbugs
Saaaaaay,
This is a democratic country
Everybody has a chance
Contacts—contacts
Contacts—contacts
Plenty of room at the top!

* * *

STUDENTS OF PROGRESSIVE EDUCATION:

We are seeking too
New questions to be asked
New answers to be found
We love the beauties of the past,
The joys of careless laughter,
But new answers must be found.

* * *

Part II—THE STRUGGLE

THE GROUP: (establishing its identity)
We are a group
The whole is greater than any one
We are a group....

But each must have its voice
None less than another
None more
Those who lead us
Must be of us...

We are a group
Maintained in thought
Maintained in action.

* * *

CONSERVATIVE CITIZENS:
My, what culture we sponsor,
What great learning
What great learning
Integration
Orientation
Edification
Adaptation
Cultivation
Stimulation
Experimentation
Civilization.

* * *

PROGRESSIVE CITIZENS:
But these words have meaning,
Meaning in a living world.
Coal miners strike,
Refugees make houses of blankets
Negro lynched in South
Scrap iron for Japan,
China retreats,
Six trapped in tenement fire—
The world challenges.

* * *

BOTH GROUPS OF CITIZENS:
We, citizens of democracy
Support you.
In a democracy
Progress must be fostered.

THE GROUP: (finale)
We are a group,
Demanding our right
To build our society.
The result of man's work
Must benefit all.
We are a group,
Joined in purpose,
In unity strong,
Joyous in strength,
Joyous in strength.
Our unity points
To further action
To be resolved
In further conflict
And further thought,
And further action.

* * *

"And So We Learn" was an ambitious undertaking for a student group. It would never have come to fruition except for the fact that the whole group was deeply disturbed and had a strong tension to a common goal. Initial experiences with the spoken word are far removed from such a project. And yet, from the small beginnings, that may capture students' interests, may grow this dance drama type of performance.

SOUNDS OF THE HUMAN VOICE AS ACCOMPANIMENT

Words, nonsense syllables or other sounds made by the human voice may be used to accompany dance, for their tonal value and direct emotional appeal. Milhaud's music for "The Orestes" of Aeschylus, for example, uses shouts and mutterings in a most stirring manner. Originally, Graham's "Sarabande" was accompanied by a voice, singing rather tonelessly, over and over again, "Un, deux, trois..." This dance has to do with woman, outwardly accorded honor, but actually treated as a chattel, woman going through the motions of living. The repetition of

these words heightened the effect of hollowness of such living. In the student production, "And So We Learn," the use of "hotcha, umpha," etc., spoken in canon form, provided an effective accompaniment for the jazz dance.

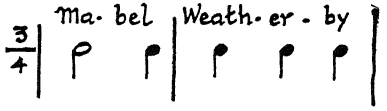
Young people love to make a noise, for the sake of noise. The nature of most school work demands that this impulse be completely inhibited. In stimulating physical activity, it is quite natural to shout, hum, sing, or otherwise punctuate movement by sounds. To use this impulse, at times, in some organized way with the movement of dance, makes for a desirable wholeness of response. Perhaps the caution should be given here, that as a rule, in production, dancers should not accompany themselves by singing or reciting lines. The reason is simple enough. In vigorous movement, even the best trained become breathless so that they speak with strained voices. If a dance with some vocalization on the part of the dancers, proves itself in studio performance, it is, of course, acceptable in other productions.

INTRODUCING THE SPOKEN WORD AS ACCOMPANIMENT

1. Name Rhythms.

Clap the rhythmic pattern of your own name.

For example, Mabel Weatherby.

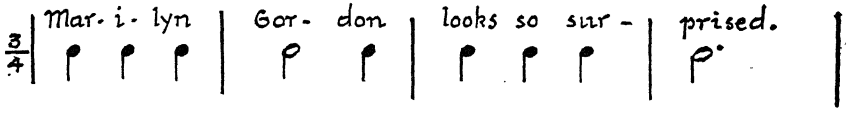


Step the beats.

Use a combination of axial and locomotor movement with the same beats.

Make a sentence about yourself.

For example, Marilyn Gordon looks so surprised.



Clap the beats, tap them with the feet, and then establish a movement on this base.

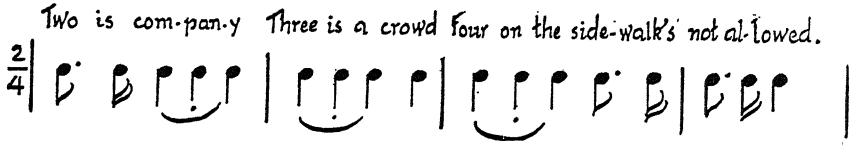
Repeat the movement in three different directions, adding one or more measures to give conclusion to your theme.

Do the same with the name of your favorite movie star, dancer or teacher, using movement that characterizes him or her.

2. The Jingle as Accompaniment.

Clap the rhythmic pattern of such lines as:

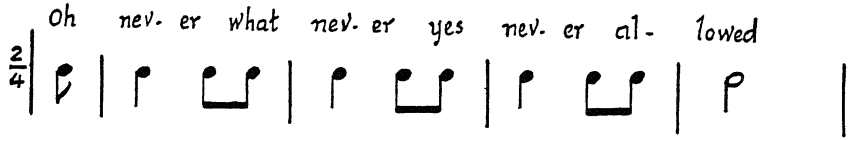
"Two is company
Three is a crowd
Four on the sidewalk's
Not allowed."



Divide into groups of 4. Two of the 4 become partners and make a step to fit the rhythm of "Two is company." Repeat it twice. Then let the 3d person enter on "Three is a crowd," and the 4th on, "Four on the sidewalk's not allowed." 3 and 4 dance together on this line.

Make a B portion using the rhythmic pattern of the words,

"Oh, never, what never, yes, never allowed" repeated once.



While the different groups are making up steps and space relationships, have 1 group of 4 practice saying the words as accompaniment. For example, "Two is company" is spoken declaratively, repeated softly, and repeated again triumphantly with a strong accent on "two." A deeper voice alone says, with umbrage, "Three is a crowd"; then higher pitched voices, flatly, "Four on the. . . ." The 4 voices would then chant, with the rhythm that children use in counting out rhymes, the words of the B portion.

3. Question and Answer.

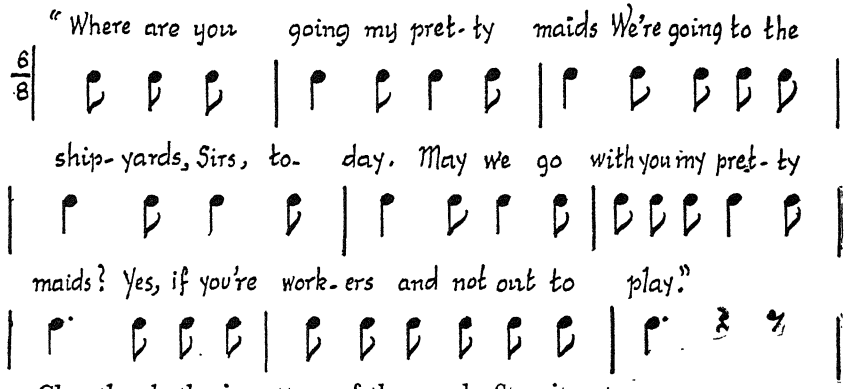
In making up a question and answer in a pattern of rhythmic beats (see Chapter VI, p. 210) students, often, of their own accord, hit upon the device of using words and taking the rhythmic pattern of the words as a basis for movement. Out of such experimentation frequently arises interesting rhythms and group relationships.

Divide into groups of 9 or 10 persons.

Make up a question and an answer.

For example,

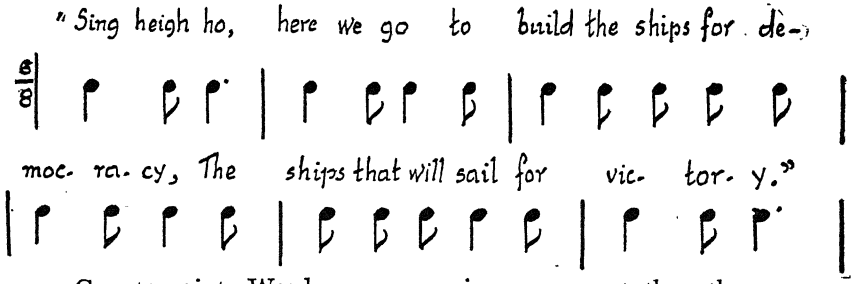
"Where are you going my pretty maids?
We're going to the shipyards, sirs, today.
May we go with you, my pretty maids?
Yes, if you're workers and not out to play."



Clap the rhythmic pattern of the words. Step it out.

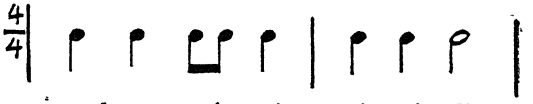
Divide each group into two. One devises the movements for the questions, the other for the answers. Both groups join in:

"Sing heigh ho, here we go
To build the ships for democracy,
The ships that will sail for victory."



4. Counterpoint: Words are one voice, movement the other.

Use a simple rhythmic pattern such as:

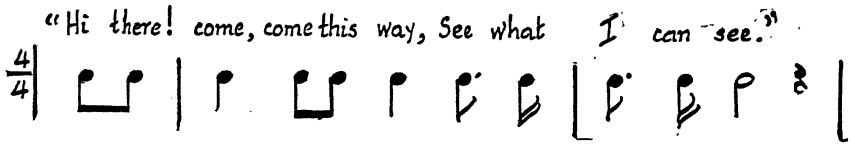


Clap the pattern, then step it, using variety in direction. The step pattern might be leap, leap, run, run, stamp; step, step, turning, and accenting with the heels on the last beat of the second measure.

Use the following rhythmic pattern and make up words to fit it:

For example,

"Hi there! come, come this way,
See what I can see."



On the repeat, of course, the upbeat falls on the 4th beat of the 2d measure.

Practice clapping the 1st rhythm, while saying this word rhythm.

Dance the 1st rhythm and say the words.

Similar problems may be made more difficult by setting a pattern for the words that syncopates the beats of the step pattern.

Percussion Accompaniment as a Part of the Dance Experience

Percussion instruments, such as drums, gongs and marimbas, should be as much a part of the equipment of the teacher of dance, as sheet music and piano, or records and victrola. Students can learn to play a percussion instrument with a few moments of simple instruction. Beating a drum, timing the sound of a gong with the dance phrase, or making up a simple melody on temple gongs is an experience in rhythm as valuable to students as using the body in dance. It is fun, too. Because playing on percussion instruments is a good rhythmic experience, and because it is another opportunity for joyous creative activity, it should be an intrinsic part of dance projects.

The teacher will find, also, that the use of a single-headed drum that can be carried in one hand is a constant asset to him in class work. The drum can be used to establish odd rhythms, rarely found in music, such as the accumulative rhythm. It can also be used with music to intensify the beat, when a strong energy release is desired. It can be used to make clear for students the rhythms of piano music. If the teacher uses the drum skillfully, striking it lightly more often than loudly, and if he can devise rhythmic patterns on it, instead of pounding out the underlying beat, the drum will add zest to classwork.

A variety of percussion instruments for accompaniment is a real help when a number of groups are composing. Because even when a pianist, skilled in improvising for dance, is available, he can compose for only one group at a time. If some of the groups can choose appropriate instruments, and make up a simple pattern of sound to accompany their own theme, or dance, it will relieve the pianist at the same time that it gives students further constructive experience. Whenever there are handicapped pupils in the group, who for some reason cannot participate in vigorous physical activity, they may have the satisfaction of participating in group work, and at the same time have an enjoyable and valuable rhythmic experience by making up an accompaniment for the others, on the percussion instruments.

Many of these instruments are readily available. Indian tom-toms with their pleasing deep tones, can be obtained in almost any part of our country. Cuban maracas, or rattle gourds, are on display in every novelty store. Gongs, cymbals, temple gongs, and temple blocks may be found

in Chinese shops. No school, however, need depend on percussion instruments that can be purchased, for students themselves can make whatever instruments they desire. Although such a project has often been included in the experience of elementary school children, it is one which both high school and college students enjoy. The latter bring greater craftsmanship to their handiwork and will want to use materials that will last.

How to make instruments will not be discussed here, since the reader can find excellent suggestions in both Coleman's and Mason's books. It is suggested, however, that drums, the marimba, Chinese temple gongs, the Dragon Mouths often used in jazz orchestras, are the most popular and useful instruments for dance accompaniment. A variety of beaters, whether purchased, or homemade, is as important in giving a range of tonal qualities as is a variety of instruments. Beaters with wool, rubber and metal heads will help to bring out desired tones. Teacher and students should experiment to obtain different sound effects. The heel of the hand, or the finger tips, instead of a beater, for example, are used on the thin-skinned drums. Simple wind instruments, that provide a tonal range, such as student-made pipes of Pan will be pleasing with certain dances.

Percussion instruments may be classified, for convenience, as to the sound produced, as follows:

Hollow	*Ringing*	*Dry, wooden*
Drums	Gongs	Marimba
Indian	Cymbals	Temple gongs
Chinese	Finger cymbals	Temple blocks
Cuban, *e.g.*, the two-toned bongo	Metal bowls	Split bamboo
	Jaleterang	Rattle gourds
		Large hollow gourds

The technique of playing these instruments is very simple. The beater should be held lightly in the hand. To bring out the tone of drum, or gong, the beater should rebound from the surface that is struck. Students should be instructed to avoid pounding on the drums.

INTRODUCTORY EXPERIENCES WITH PERCUSSION INSTRUMENTS

Choose a percussion instrument.

The teacher gives a few instructions such as, hold the beater lightly, use the hand as a beater on the thin-skinned drum, tap the glasses of the jaleterang delicately, and the like.

Keep time with a meter of 4, 6, and then 5. Exchange instruments so that those who have had a drum now have a wooden, or a ringing instrument.

Same as above.

Exchange again so that each person has tried the three types of instruments.

Same as above.

Those with the drums now keep a meter of 4, those with wooden instruments, double the 1st beat, and those with ringing instruments sound only the beginning of the phrase.

Same: Those playing the marimba and temple gongs make up a simple melody. Those playing the wooden instruments make a sequence as follows: Double the 1st beat of measure 1, the 2d beat of measure 2, the 3d beat of measure 3, the 4th beat of measure 4, and repeat in inverse order through the next 4 measures.

Same: Those playing the higher-pitched drums, syncopate the beat.

In a few such preliminary experiences, students find out how to handle the percussion instruments, the tonal qualities that may be obtained from them and gain some idea of how percussive accompaniment may be patterned and varied. Thereafter, the instruments should always be available and should be used as desired, and as has been indicated from time to time in Chapter VI. The teacher will soon find that students go to the percussion instruments of their own accord to help establish the rhythm for their group as it composes, or to make up an accompaniment for their group. For further suggestions on percussion accompaniment, see the references at the end of the chapter.

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PIANO MUSIC SUITABLE FOR DANCE ACCOMPANIMENT

Modern Music Suitable for Dance Composition

ALBENIZ, I., *Zortzico.* New York: Associated Music Publishers.
5/8 time, quick tempo, syncopated.
Ibid., *Tango in D.* New York: Associated Music Publishers.
2/4 time, an idealized form of tango.
ALLEN, CREIGHTON, *American Cake-Walk.* New York: American Music Center.
BARTOK, BELA, *Fifteen Hungarian Peasant Songs,* New York: Associated Music Publishers.
A series of short pieces in contrasting moods.
Ibid., *Rumanische Volktanze.* New York: Associated Music Publishers.
Six short, simple, folk-like dances with metric and rhythmic interest.
CARPENTER, JOHN, *Skyscrapers.* New York: G. Schirmer.
"The Strutter," suitable for a jazz type dance.
COWELL, HENRY, *Dynamic Motion.* New York: American Music Center.
COPLAND, AARON, *Passacaglia.* New York: American Music Center.
A pre-classic music form in a modern idiom.
DEBUSSY, CLAUDE, *Children's Corner.* Philadelphia: Elkan Vogel Co.
"Golliwog's Cakewalk," a humorous study with subtle syncopation.
DONOVAN, RICHARD, *Suite for Piano.* New York: American Music Center.
Prelude, Sarabande, Hornpipe and Jig.
FAIRCHILD, BLAIR, *Indian Songs and Dances.* New York: American Music Center.
FARWELL, ARTHUR, *Impressions of the Wa-wan Ceremony.* New York: American Music Center.
FOSTER, STEPHEN, *Camptown Races,* transcribed for piano by Paul Nordhoff. New York: Associated Music Publishers.
A fast pace and varied phrasing.
GAUL, HARVEY, *String Bean Dance.* New York: American Music Center.
Score for flute, strings and percussion.
GERSCHEFSKI, EDWIN, *American Tarantella.* New York: American Music Center.
GILBERT, HENRY F., *Dance in Place Congo.* New York: American Music Center.
GOULD, MORTON, *Satirical Dance.* New York: American Music Center.
GRAINGER, PERCY, *Spoon River.* New York: G. Schirmer.
Variations on an American tune.
GUION, DAVID, *Alley Tunes, Three Scenes from the South.* New York: G. Schirmer.
"Brudder Sinkiller and His Flock of Sheep," antiphonal.
"The Lonesome Whistler."
"The Harmonica Player," a country dance.
Ibid., "Pickaninny Dance." New York: G. Schirmer.
Quick and gay.
Ibid., *Sheep and Goats Walking to Pasture.* New York: G. Schirmer.
Variations on a familiar tune.
Ibid., *Turkey in the Straw.* New York: G. Schirmer.
Variations on a familiar tune.

GRUENBERG, LOUIS, *Six Jazz Epigrams.* New York: Associated Music Publishers.
For advanced studies in a jazz manner.
HAUBIEL, CHARLES, *Suite Passacaille.* New York: American Music Center.
"Allemande, Menuet, Sarabande and Gavotte."
HINDEMITH, PAUL, *Suite of 1922,* op. 19. New York: Associated Music Publishers.
"March, Shimmy. Nachtstuck, Boston and Ragtime."
HONEGGER, ARTHUR, *Sept Pieces Breve.* New York: G. Schirmer.
As the title indicates, short studies in modern idiom.
HUMPHREY, DORIS, *Dance Rhythms.* New York: American Music Center.
Percussion.
IVES, CHARLES, *Set of Pieces for Theatre.* New York: American Music Center.
Scored for orchestra.
KEENY, MENDEL, *Mountain Tune.* New York: G. Schirmer.
Like a country dance.
LANE, EASTWOOD, *Five American Dances.* New York: American Music Center.
A suite of dances.
LOPATNIKOFF, NICOLAS, *Five Kontraste.* New York: Associated Music Publishers.
MCBRIDE, ROBERT, *Punch and the Judy.* New York: American Music Center.
Score for Graham's dance composition by the same name.
MCDONALD, HARL, *Square Dance of the United States.* New York: American Music Center.
MCKAY, GEORGE, *Dance Suite* No. 1. New York: American Music Center.
A caricature.
NORDHOFF, PAUL, *Variations on a Bavarian Dance Theme.* New York: American Music Center.
ORNSTEIN, LEO, *The Dance.* New York: American Music Center.
POULENC, FRANCIS, *Mouvements Perpetuels.* London: J. & W. Chester.
Three movements.
PROKOFIEFF, SERGE, *Marche,* op. 12 #1. New York: Associated Music Publishers.
RIEGGER, WALLINGFORD, *The New Dance.* New York: American Music Center.
Score for Humphrey's dance composition by the same name.
RUSSELL, WILLIAM, *Three Dance Movements.* New York: American Music Center.
Percussion.
SAMINSKY, LAZARE, *Cynthia's Play Nook.* New York: Carl Fischer, Inc.
"Parade," modern idiom, distinct two measure phrases.
SATIE, ERIK, *Trois Gnossiennes.* New York: G. Schirmer.
Based on ancient Greek modes.
SHOSTAKOVITSCH, DIMITRI, *Three Fantastic Dances,* op. 1, New York: Associated Music Publishers.
#1, 4/4 time, a clear and simple AABA form; #2, 3/4 slow waltz time in an ABA form; #3, 2/4 time, more complex.
SKILTON, CHARLES, *Deer Dance and War Dance.* New York: American Music Center.
SOWERBY, LEO, *Money Musk.* New York: American Music Center.
A country dance tune.
STRANG, GERALD, *Percussion Music for Three Players.* New York: American Music Center.
TANSMAN, ALEX, *Vingt Pieces Facile.* Philadelphia: Elkan Vogel Co.
Modern versions of traditional steps such as the mazurka and polka.
TAYLOR, DEEMS, *Two Studies in Rhythm.* New York: American Music Center.

TOCH, ERNEST, *Dances and Plays.* New York: Associated Music Publishers.
Fifteen short pieces with a variety of moods and with clear rhythms.
VARESE, EDGAR, *Ionization.* New York: American Music Center.
Percussion.
WINDSPERGER, LOTHAR, *Little Piano Pieces,* op. 37 #1. New York: Associated Music Publishers.
Very short studies interesting rhythmically, including mixed meter, resultant rhythm and the like.
The New Piano Book, 2 vols. New York: Associated Music Publishers.
Compositions by Bartok, Korngold, Toch, Windsperger and others.

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KRICKA, *Five Czech Christmas Carols.* New York: G. Schirmer.
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MARZO, EDUARDO, *Fifty Christmas Carols of All Nations.* Cincinnati, Ohio, 1923.
REED, EDWARD B., *Christmas Carols Printed in the 16th Century.* Cambridge: Harvard University Press, 1932.
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RECORDED MUSIC SUITABLE FOR DANCE ACCOMPANIMENT

Music of Primitive Peoples

1. African Music: Rhythm in the Jungle. Recorded by Laura C. Boulton, Victor P-10.
2. American Indian:
   Chant of the Eagle Dancers: Chant of the Snake Dancers. Hopi Indian Chanters, Victor 20043.

   Indian Music of the Southwest. Recorded by Laura C. Boulton, Victor P-49.
   Sun Dance: War Song, Decca 20496.
3. Belgian Congo: Choral Dances, General R V-1.
4. Haiti: Voodoo Songs of Haiti, General, Set 12.
5. Swahili Tribes: Tribal Songs and Dance, Decca 20140-5.
6. Tahitian Rhythms: Goupil and His Royal Tahitians, Decca A-34.

Contemporary Music, and Sound Effects

Applause Sound Effects. Sound Effect Library, Victor S.E.-3.
Bach Goes to Town, Templeton-Laval Chamber Music Society of Lower Basin Street, Victor P-86.

Barn Dance from Symphony, Holidays, Ives-Slonimsky, New Music Record.
Camptown Races, Foster, Victor 24538.
Country Gardens, Grainger, Decca 18128.
Dances from Galanta, Kodaly, Victor M-834.
Emperor Jones, Gruenberg, Victor 7959.
Gavotte, op. 32 #3, Prokofieff, Victor 15032.
Golliwogs Cakewalk, Debussy, Victor 21945.
Gnossienne, Satie, Victor 1629.
Gymnopedie, Nos. 1 and 2, Victor 1965, Victor 7252.
Hindu Music, Shan Kar album, Victor M-382.
Juba Dance, Dett, Victor 21750.
Mexican Music and Dance Accompaniment, Chavez, Columbia M-414.
Molly on the Shore, Grainger, Decca 23119.
Mouvements Perpetuels, Poulenc, Victor 15660.
Music for the Theatre, Copland, Victor M-744.
Norwegian Dances, Grieg, Columbia 7128.
Orestie D'Eschyle, Milhaud, Columbia X-64.
Polka, Shostakovich, Columbia M-508.
Roumanian Folk Dances, Bartok, Columbia 17089D.
Schwanendreher, Hindemith, Victor M-659.
Sea Effects, Sound Effect Library, Victor S.E. 42.
Sheep and Goat Walking to the Pasture, Guion-Grainger, Victor 24532.
Turkey in the Straw, Guion, Victor 22131.

Songs

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Chee Lai, Songs of New China, Robeson-Chinese Chorus, Keynote 109.
General Booth Enters Heaven, Ives-Pazmor, New Music Rec.
Hospodi Pomiliu, Ivovsky, Columbia 4278M.
I Wonder as I Wander out under the Sky, Niles, Victor 2017.
Lulle Lullay, the Coventry Carol, Niles, Victor 2017.
Johnny Has Gone for a Soldier, Allison's Minute Men, Victor 26460.
Rifleman's Song at Bennington: Ballad of Bunker Hill, Victor 26460.
Negro Spirituals, see Victor and Columbia record catalogues, Spirituals and Songs.
Shadrack, Armstrong-Decca chorus, Decca 1913.
Six Songs for Democracy, Decca K-101.
Songs Under Sails, LaPrade, Victor BC-8.
Symphony for Voices, Whitman-Westminster Choir, Victor M-427.
When Johnny Comes Marching Home, New Friends of Rhythm, Victor 26229.
Work Songs of the U. S. A., Lead Belly, Asch 101-03.

Pre-Classic Dance Forms

There are many recordings of these forms composed by both early, and contemporary composers. Note that the American Society of Ancient Instruments Records has made a number of such recordings, using the instruments of the period.

CHAPTER VIII. OUTLINE

INTRODUCTION: All experience in dance should further the purpose of education.

ORGANIZING AND CONDUCTING THE DANCE CLUB

ORGANIZING AND CONDUCTING THE DANCE WORKSHOP

PLANNING AND PRESENTING THE STUDENT RECITALS
- Student committees, their purpose and functions.
- The use of the gymnasium for public performance.
- Costumes for the program.
- Rehearsals.
- The printed program.
- Publicity for the program.
- Timing, a problem for the teacher.
- Evaluation, an intrinsic part of performance.

KEEPING A RECORD OF DANCE CLUB ACTIVITIES

SEEING THE WORK OF OTHERS.

KEEPING A BULLETIN BOARD FOR DANCE

CHAPTER VIII

EXTENDING THE DANCE EXPERIENCE OF STUDENTS

In this chapter will be found suggestions for making the dance experience of students richer and more varied, and practical points as to how these suggestions can be carried out. Included is a discussion of the dance club, the dance workshop, student recitals, keeping a record of dance, seeing the work of others, and the use of the bulletin board for dance. In following any one of these suggestions, the teacher should keep clearly in mind that dance, in the schools, is an educational activity. Everything that is done to further the dance experience, should further the purpose of education. This purpose is to help students in such ways that they will be able to act effectively in, and carry out the ideals of, a democratic society. The teacher should, at all times, try to conduct dance classes, and all related activities, so that they serve this purpose.

Organizing and Conducting the Dance Club

A club for students interested in modern dance is an excellent means of extending their experience in dance beyond that available in regular class work. Like all school clubs, it should be an organization, not to give special privileges to the talented few, but instead one which welcomes all those who have the interest and the will to improve themselves in the given activity. The club should exert constructive leadership in interesting others in dance, and in helping beginners. It should have a sense of responsibility to use whatever talent it has in giving service in the community. Such service may consist of giving programs for hospitalized children, the leadership of young children in rhythmic activities, helping with parent-teacher programs, and other, similar, activities. If the club assumes the major responsibility for the annual dance program, it should enter into this project in the spirit of sharing with others the activity which it enjoys. Such attitudes, as well as the activities of club members, will depend, largely, on the leadership of the teacher.

To start a club, where none existed before, the teacher should not announce the formation of a dance club, "applicants please sign here."

The function of the teacher, in this regard, just as in seeking content for dance, is not merely to discover what students are interested in, but to act as the stimulus that creates interest. He should, therefor, talk with various individuals and groups about the fun and fellowship of a club, what a dance club could mean, and do, and what other students of their same age and ability have done in other schools. To post dance programs that other club groups have given will also arouse interest. Through this procedure, students will, themselves, in time, ask to have a club of their own. They will then come to a meeting to discuss the formation of such a club, with keen interest and with some background as to how it will function.

To make the club a recognized school activity, some sort of simple constitution must be drawn up. It should be made clear to students that a constitution and by-laws serve the purpose of helping a club to function smoothly, without friction, so that the club time can be devoted to the real business of the club, which is dance. A student committee should be appointed to consult the constitutions of other clubs in school, or, for that matter, of other dance clubs in other schools. Then, working with the teacher of dance, or with the aid of the social studies instructor, a constitution should be drawn up and submitted for the approval of the original group interested in the formation of the club, and finally to whatever governing body handles club affairs. This participation on the part of students in setting up a constitution, is a good beginning for a club that is going to emphasize democratic procedures and democratic values.

The officers of the club should be, at the minimum, a president and a secretary. A treasurer will be needed only if the club intends to handle funds. If dues are to be charged, they should be so small that inability to pay them will bar no one from the club. The club may wish to charge dues to start a fund for costumes, or for equipment, or because it believes that the paying of dues has a stabilizing effect on membership. The fact is, however, that many dance clubs have thrived over a period of years with no dues charged to members. Few officers are needed, in any case, because the time of the club will be spent on dance, and business will be carried on, only when necessary for further dance.

A part of this business is concerned with membership in club. The question as to who shall be eligible to dance club and how that eligibility shall be determined is something for each club to work out for itself. If the club is open to anyone who wishes to come, a fluctuating membership, which defeats accomplishment, results. If, on the other hand, standards are set up for membership, they give would-be members a goal to work for, and a sense of a rightfully earned place when they have met these standards and are admitted to the club. Standards, like the club

itself, must be set up in terms of the purpose of dance in education. The thesis of this book is that dance is worthy of its place in the curriculum if it leads students into creative group activity. Hence standards will include not only a certain proficiency in movement and rhythm, but also in creative work.

Teacher and club members together should make up a list of fundamental movements and rhythmic problems, and one or more problems in group creative activity. The latter may be any one of the ways of working indicated previously, such as combining movements to make a theme, working with a rhythmic device, or varying a given theme according to some title. This list can be posted so that aspirants for club membership will know what technical abilities and what level of creative ability is expected of them. Try-outs can then be scheduled after applicants have had time to develop these abilities.

It is suggested that the club president, or one or more members of the club be prepared to lead applicants in these techniques during try-outs. Then the teacher may set some one of the simple problems in group creative work. This testing should be done in a most friendly and informal fashion. A committee of club members, with the aid of the teacher, should pass on the success of applicants.

One club, to further the experience of would-be members, invited all who were interested, to come to club for four successive meetings. At the following meeting try-outs were held. These try-outs were then so much a part of the familiar procedure of the regular club activity that the newcomers were not at all self-conscious in taking the test.

In some schools, students are asked to demonstrate their creative ability by preparing a dance study ahead of time and presenting it at try-outs. This practice may work out well in certain situations. For example, in a boarding school, or in a college where students are housed on the campus, they will have opportunities to get together for group planning. In other situations, this practice is likely to put unwarranted emphasis on individual creative work.

In large schools, after dance club has been established for year, or two, a demand for a junior dance club usually arises. Such a club is open to all who wish to come to improve their dance techniques and ability to do group composition. It is then the channel to membership in dance club.

Dance club, or junior dance club, should have a regular time and place to meet with the teacher. Most clubs meet once a week for an hour and a half. This period is devoted to dance. At all times in club work the teacher should do all in his power to develop student leadership, initiative and the actual assumption of responsibility. The first portion of the club period, just as the introductory period in the dance class, is profit-

ably devoted to work on fundamental movement and rhythms. Members of the club, in some scheduled rotation, should lead the others in these "warming up" activities. If a student is to do this effectively, it may be necessary for the teacher to spend a little time with him before he directs the group, giving him help on such technical matters as how to get the group and the pianist started together. Such individual, or small group conference, is always essential in developing leadership ability. In terms both of individual growth, and of freeing the teacher for other planning and observations of the reactions and problems of individuals in the group, the time thus spent is well worth while.

Some of the activities of the dance club will be to plan, and to take the major responsibility for the annual dance program, to plan in other ways to share its work with the community, to help make arrangements for seeing the work of others, to keep some record of its activities, to help with the bulletin board for dance, and to sponsor a dance workshop.

Organizing and Conducting the Dance Workshop

A dance workshop is a meeting of students from different schools to participate together in dance techniques and composition under expert leadership. A basic plan is to have some particularly skilled person, who may be a teacher in a neighboring school or Y.W.C.A., or a concert artist, give a lesson in technique, and another person, similarly skilled, lead the group in composition. These two periods of activity may be followed by the presentation of compositions by the various student groups participating. The workshop may consist of two hours spent together under the leadership of teachers who volunteer their time, or it may be a more ambitious undertaking with concert artists as leaders and the entire day devoted to dance. In either case, the same principles used in conducting dance as an educational activity should be applied to the planning and conducting of the workshop.

The teacher who wishes thus to enrich the experience of his students, in dance, and in contacts with other groups, should call a meeting of the teachers of dance from neighboring schools, asking each to bring the president of his dance club, or, in case the school has no club, any other student leader, to the meeting. Five or six groups, from as many schools, are a good number to work with. At this meeting he should, if the idea is new, explain the purpose of a dance workshop. Then he should conduct a meeting, on the basis of good democratic procedure, asking for suggestions from both students and teachers on all the arrangements necessary to a successful workshop. The time, the place, the leadership, whether or not the groups participating are ready to demonstrate their own work, the number of students that can be handled in the space

available, and other problems involved should all be discussed and decided upon by majority preference. The students present should be encouraged to express their views and should be asked to report back to their own groups after the meeting.

The group which is sponsoring the workshop should be prepared to act as hosts to the visiting groups. The preliminary aid that the teacher will give his students to help them establish a cordial attitude toward the visitors, and to be prepared to make them feel at home, is an important part of the whole experience. If the group can serve tea or punch after the dance activity is over, it adds to the sociability of the occasion. Photographs of dancers, or any particularly interesting books, magazines, percussion instruments, or the like, may be displayed to good effect in the room where the students will meet informally to enjoy refreshments and to talk over the experience together.

Experience with high school groups indicates that a dance workshop stimulates interest in dance, makes for friendly relations with students in other schools and provides so happy an occasion that students ask that the workshop be an annual affair. Even when some of the groups are totally inexperienced in modern dance, they join with zest in fundamental movements. In order not to frighten the uninitiated the teacher may call the part of the workshop devoted to composition, rhythms. By taking care, in dividing the students into groups for creative work, that some from each school are in every group, by giving them movement materials to work with, and by having them vary these materials according to a given title, each group can make up a little variation that it will feel pleased to perform for the others.

If the groups demonstrate their own compositions for each other, emphasis must be placed on the sharing of experience. Competition has no place in creative work. Each group, while preparing for the workshop, should be encouraged to do its best in the communication of ideas through movement, and, while attending the workshop, to watch sympathetically the work of others in order to learn from them. To minimize any effort of trying to outdo others two devices may be used. One, spectators should be discouraged from attending and emphasis should be put on the participation of all present. Two, before each club presents its dance, its advisor may lead the entire group in some of the materials of movement or rhythm that the club used in constructing its dance form. Thus, each group will have more of a feeling of sharing in what the other clubs have done.

The following plan has been used, with variations from year to year, with college groups. Students and faculty from six, and sometimes eight, colleges met together annually to plan the workshop which lasted all day. They agreed on a date when a concert artist, who might give the

master lesson, or a demonstration, would be on tour in the region. The dance club in each college worked ahead of time on a chosen form, such as a theme and variations, a rondo, or the like, to demonstrate at the workshop. Each year a different college acted as host.

This college took the responsibility of keeping the others informed of the details of the unfolding plan for the workshop, such as arrangements for a picnic lunch and the cost involved in bringing in the concert group. They also prepared a printed program. As a special feature, one college arranged a dance arts display, consisting of percussion instruments, rare books on dance, and the work, related to dance, of artists in the region. Students from all the colleges were asked to contribute to this display samples of their own work in the graphic arts, their own dance programs, and the like. Thus an impressive collection of work in the related arts filled the lobby and court of the building in which the workshop was held.

One of the printed programs for this workshop follows:

9:00 Registration.

9:30 Master Lesson by a concert artist.

11:00 Demonstration of technique by a professional group.

12:15 Lunch, with ample time to see the dance arts display.

2:00 Demonstration of dance forms by each dance club.

4:00 Improvisation to music suggested by the planning committee, entire group participating.

4:45 Recital by a semi-professional group.

6:00 Dinner.

The program also listed the dance club presidents, their faculty advisors and gave acknowledgment to all who had helped with the dance arts display.

A workshop of this type takes considerable planning and committee work. The effort is warranted in terms of good fellowship, as well as in broadening students' acquaintance with dance and the arts. As for the latter, it gives them an informal contact with, and insight into, the techniques of a concert group which they could gain in no other way. It opens the eyes of many to the excellent work of local artists, and helps them see relationships between the graphic arts and dance. It broadens the scope of their ideas for dance, as well as their range of techniques and comprehension of dance form. The preparation, planning and hostessing are as valuable an experience in co-operative action and group conference, as is the participation in the workshop.

Planning and Presenting the Student Recitals

Student recitals should be an outgrowth of class work and a goal of dance club. The recital should be looked upon as a way of sharing with

others a worth while activity. Its values lie in the satisfaction found in any culminating activity, in the drill which arises out of the students' desire for an excellent performance, in the self-discipline that is essential for any public appearance, and in the evaluation of achievement after performance. Comments have been made in Chapter IV on developing the attitude that the object of performance is to share with others, and also on how drill arises, not from the demand of the teacher, but from the urge for excellence. Evaluation will be spoken of, again, later. So let us see how performance is related to self-discipline.

Learning how to conduct themselves in the stress and excitement of performance is an important aspect of the whole procedure for all students. Sometimes one student is asked to be responsible for the conduct of the dancers while they are off stage. Whether or not an individual assumes a special role in this regard, the teacher should prepare all participants well ahead of time to meet the excitement and exigencies of performance. Self-control is not the product of rules that are set up, nor of having a boss on hand to quell misconduct. It is the result of a long process of exercising such control in situations that do not overtax the individual's capacity for making adjustments with poise. Self-control does not have to do merely with the suppression of emotional reactions. Many other factors enter into it, depending, to some extent on the particular situation.

In the situation with which we are concerned, namely, performing before the public, the fundamental step in developing poise, lies in the creative way of working. In performance, then, students will not be going through their paces, but will be wholeheartedly dancing what has grown out of their whole selves devoted to the construction of a meaningful form. This wholeness of response eliminates the silliness and horseplay characteristic of young people who are performing for purposes of display. If the students are led through the steps, previously described, of performing themes for their classmates, participating in a joint class program and then in a studio recital before appearing in public performance, the problem of disintegrative behavior off stage is minimized.

Such practical matters as attention to entrance and exit in the construction of dances, long before they go in to rehearsal, and adequate rehearsal in the space to be used for performance also contribute to students' self-possession. In this way, the feeling of inadequacy, which is likely to be compensated for by erratic and explosive behavior, is avoided. Nevertheless, despite sound preparation, there is a tension before performance for young and old, amateur and professional, that arises from the situation. This tension is desirable in that it contributes to a peak performance. With young and inexperienced students, the

teacher should discuss this emotional reaction ahead of time and make each one feel responsible for the quiet and order off stage which will contribute to a smooth and admirable performance. He must realize, also, that his attitudes and reactions are potent in shaping the conduct of students. His calmness and self-possession in all his dealings with them will count more than many fine words in determining their responses.

Student committees should be organized for every job that is to be done in connection with the recital. Even though the work of the committees might be done more expeditiously and more effectively by the teacher, the experience of serving on committees properly belongs to students. Important learning takes place as members work together to solve problems. Committee work is fun, too, because a persons gets together with others to do things; it is fun, because achievement, in itself, is rewarding.

Committees are needed for planning and making costumes, working out some sort of printed program, for publicity, for make-up, for ushering and for other activities, too, depending on the size of the school and the scale of the production. If the gymnasium, or dance studio, rather than a stage in an auditorium is used for production there are many practical problems for committees to solve.

Let us see what some of these problems are. In many schools and colleges the dance recital is given in the dance studio or gymnasium because no stage is available for this type of performance, or because it seems more desirable to present the dance in an informal setting. Some of the difficulties involved in using the gymnasium are as follows: the floor is cluttered with apparatus; the walls are covered with stall bars and other equipment; there is no difference in levels in the room; no lights except bright overhead lamps; no curtain to draw to screen entrances and exits; and no entrances nor exits except doors that squeak when they open and click when they shut. All of these difficulties can be overcome, given time, and the will to attack them.

In the first place, everything in the gymnasium or dance studio should be readily movable. Most of the apparatus can be shoved off the floor. The piano, victrola, record and music cabinets and frames for suspending percussion instruments, should all be on wheels so that they can be shifted without marring the floor. Thus the floor can be cleared with ease for the informal program, as well as for the public performance.

In a number of schools a curtain of gray cotton flannel is hung at one end of the gymnasium to form a background against which dances may be performed. A warm gray makes a satisfactory background color, for it is neutral and inconspicuous and will set off equally well all colors of costume. Sometimes this backdrop is spattered with paints of all colors

so that it will take the light effectively. In a dance studio this backdrop may be hung permanently against one end of the room. If used in a gymnasium, it will probably have to be hung so that it can be drawn up out of the way of balls and players. In either case it solves the problem of an effective background for the dancers. These two problems, of making equipment mobile, and getting a backdrop, are not in the province of student committees. The ensuing suggestions for making the performance in the gymnasium successful, are all things that students can do, or that they can help with.

Lighting is a joy for a dance performance. Floods with gelatins bring out the color in costumes, conceal the defects of homemade costuming, bring out the contour, and help to establish the mood, of dance. To perform without special lighting is disappointing, for lights contribute much of the magic of the stage. A few floodlights with a variety of colored gelatins will be sufficient for the amateur performance. These should be used to bring out the feeling and meaning of each dance. Lighting that is lurid or so spectacular that it calls attention away from dance should always be avoided. Lighting should be thought of as subsidiary, and complementary to, the dance.

Floodlights can be made with little cost by students in the drama workshop. Two pieces of three-ply put together in an open V, lined with tin, or other sheet metal, and wired for two bulbs, makes a satisfactory olivet. A grooved strip applied on either edge permits a gelatin frame to be slipped into its place. These frames, also, can be made. The olivets can then be supported at the desired height on the jumping standards common to every gymnasium. With a row of footlights brought in to mark off the dancing space, the stage, as far as lights are concerned, is set. The device of footlights tends to increase the psychic distance between performers and audience, giving security to the former, while increasing the illusion for the latter. Spotlights are unnecessary and undesirable in dance performances. With such simple lighting equipment, and with no other devices, it is possible to stage a performance in the gymnasium.

The problem of handling the house lights, to facilitate entrances and exits can be solved in the following manner. The house can be blacked out for entrances and exits. With no master switchboard, students should be stationed at the various light switches. They must be present at rehearsals to learn the ending of each dance, to find out how much time is to be allotted between dances and to practice synchronizing the switching on and off of lights with each other. The house lights should be turned on between dances to give the audience the opportunity of reading their programs. The turning off of house lights and the switching on of stage lights is the cue for accompanist and dancers. Working in

this way without the advantage of a concealing curtain behind which the dancers, instructor and light board operator can contact each other, in case of unexpected delay, is a nice task in co-ordination. But it can be achieved to the credit of all who participate.

The effect of stage space can be enhanced, and the advantage of wings can be gained by the construction and use of theatrical flats. These, again, can be made by students under the direction of the instructor in the theatre workshop, or any person who is good at construction. Made of unbleached muslin stretched on light frames, these flats can be lashed together in various ways and set up as folding screens. They may be arranged as desired to mark off the stage space, to give it depth, to mask entrances and exits or to achieve plastic effects. They should be painted a gray that matches the backdrop so that they are not conspicuous in themselves but aid in providing that simple and neutral surface which serves best to set off the contour of moving figures.

Useful in performance either in the gymnasium, the dance studio or on the stage are blocks of various sizes and shapes, or small platforms or steps. These will serve to give the dancers different levels to work on, and thereby greatly increase the possibilities of the plastic use of space. These blocks may be made of five-ply so that they are light enough to be handled by students, and yet are strong enough to support the weight of people. Students can group and regroup these blocks in experimenting with different levels for a dance. One school has a set of platforms six inches high, some rectangular, some square and one a wedge shape with one rounded edge. These platforms can be piled up in many interesting ways. They are used in class work for experience in walking and running on different levels, as well as in performance. A set of blocks, starting with one that is three by three by two and a half feet in dimension, and others that are larger, can be arranged in various forms to achieve background effects as well as different levels. Again skilled labor is not needed for such construction but is a good job for the school shop to do. Such blocks, made with little expense, add greatly to both class work and to performance. The committees who work on solving any one of these technical problems for any performance will have something substantial and lasting to show for their work.

Costuming has been touched on from time to time as the planning of dances has been described. Costumes, like lights, should be subordinate and tributary to, the idea and style of the dance. The most practical and satisfactory way of solving the problem of costume is to have students buy some type of leotard and skirt, or dress, for class work. These garments can then be used as a basic costume for performances. The leotard provides a close-fitting, adequate undergarment. To it can be added a long skirt, or a short one. A bolero and sash added to that will then

suggest a Spanish costume. A three-cornered shawl over the head, bright stripes around the skirt and a simple bodice will make a peasant type costume. A soft collar and a sash will serve for a waltz theme. Many other similar variations can be made by the use of different textures of fabric and different colors.

If the dance is abstract, material can be basted on the leotard or skirt to emphasize the contour of movement. A spiraling stripe around the skirt, ending in a broad band under the hem, enhances spiral or circular movements. If the dance is built on vertical and horizontal lines, rectangles of color sewed on the basic costume make it support the line of the dance. The possibilities of creating a variety of costumes from one substantial basic garment are fascinating and unlimited.

The problem, of course, is what color to choose for the basic costume from those available at the outfitters. A tan, or shade of brown, is practical but tiresome for constant class use. Light gray offers unlimited possibilities for combinations with other colors, but few students wish to wear gray for class work. Blue leads to the cold colors, except by contrast. To bring out red or yellow on blue under lights, necessitates killing the blue. Yellow is gay and cheerful but will never move around, even under lights, to the cool side of the color wheel. Red or maroon is handsome but will not blanch under lights. Yet, despite these difficulties, each of these colors in the basic costume have been used with success in an entire performance.

To buy a class costume that can thus serve in recitals may be quite out of the question for some students. Fortunately costumes for modern dance are simple and can be made by students. Such a costume should be simple in line, permit freedom of movement and be able to withstand the wear and tear of vigorous activity. Unbleached muslin is suggested as material because it is inexpensive and strong, because its texture is neither clinging nor too stiff and because it can be dyed beautifully. The teacher may consult Joiner's "Costuming for Dance," and then, with the help of the home economics department, work out a pattern that suits his taste. With the help of the same department, students can cut and sew their own costumes.

In one school where students made their own costumes, they started with short one-piece dresses, and dyed briefs to match. Then they made three-quarter length skirts that could be worn over the short dress so that its top served as a blouse. They dyed their costumes in fast colors that ranged from yellow through green to blue. This variety in color was attractive in class, and provided a variety of color combinations for the purposes of program.

If no basic costume of this type, nor the commercially made costume is available, the task of costuming the program will be greater but, on

the other hand, will not be limited by the restrictions imposed by a given color and style of costume. Ideas for costumes should be brought out as dances are planned. In addition, a committee should be formed to take the responsibility for making ideas concrete in terms of sketches, to bring in samples of materials and to purchase, and possibly, cut material. The work of making his own costume should probably devolve on the wearer. But if materials for a group dance are to be dyed, this is best done by the committee under the supervision of the teacher, or someone who has had experience with dyeing. Home-dyed materials, because they are not dyed to perfection, look richer under lights than do commercially dyed fabrics. Also they can be top dyed so that they are responsive to every light that is cast on them. The task of designing, cutting, sewing and dyeing is no light one, but is a valuable experience for students.

After the costumes are made it is practical to have a costume rehearsal in which the costume committee displays the costumes for each dance, while the students in charge of lighting try out different effects until a temporary lighting chart is evolved. Because of the different dyes in materials, and of the different fabrics used, not even the most experienced person can work out a lighting plan without actually trying out effects. By the method suggested, although changes in the lights will undoubtedly be made at the dress rehearsal, a great deal of time will be saved.

Sometimes a wardrobe mistress is appointed who is in charge of costumes at the dress rehearsal and at performance. If large groups of students are participating, it has proved satisfactory in actual practice to have one student in each group in charge of the costumes of his group. He checks ahead of time to see that all the items are on hand and is responsible for returning all of them to a stipulated place after the performance. These costumes, if purchased out of a general fund, should be stored in good condition, ready to use again for another performance.

The planning of costumes, as well as the planning of dances, should be started so far in advance of the date of performance that the work will not be done under pressure. With such foresight committee work will be found to have aesthetic, as well as social and practical, values. Students, taking courses in the arts, even though they are not in dance classes, nor in dance club, should be asked to serve on the costume committee. They should be urged to apply their knowledge to the problem of developing a costume that will be an intrinsic part of dance. A function of the teacher of dance is to help committee members, and the students doing creative work in dance, develop taste in the use of color and line, and to extend their concept of dance as a harmonious whole to include costumes and other factors, such as lighting, staging and programs.

Throughout the construction of dances, students should be kept aware of stage space and of the problem of entrances and exits. Only two general rehearsals of the dance program will then be needed. The one which precedes the dress rehearsal will give the performers experience in the actual stage space and in learning cues for dances. If the performance is given on a regular stage, at the end of one dance the curtains will be closed. After a very brief pause, the opening of the curtain will be a signal for the accompanist to play a few introductory notes, or measures, which is, in turn, a signal for the entrance of the next group. When the gymnasium is used, as has been indicated, the cue will be the turning off of house lights and the switching on of stage lights. In either situation, but especially the latter, each group of dancers should be in place, ready for its entrance at the beginning of the preceding dance. If some students are in two successive dances, the second of which involves a change of costume, the cue will have to be delayed sufficiently to permit time for this change. The pause between dances must, in any case, be brief.

In the amateur performance, it is extremely important that one dance should follow another in fairly rapid succession. The audience is accustomed to the speed and smoothness of professional performances. In addition, a long delay leads spectators to anticipate some unusual or striking effect. The dance, no matter how good it is, will suffer if the audience finds the waits between numbers tedious. By foresight in planning the dance sequence, the teacher can have entirely different groups of students in each successive dance, so that the delay occasioned by the need for changing costume is avoided.

At the dress rehearsal the students should be ready to go through the program of dances using only the cues that will be provided at the regular performance. The teacher should not interrupt the sequence to give suggestions. If necessary, he should take notes of the flaws in the performance, talk them over with the group as soon as the program sequence is completed and immediately have a second complete rehearsal. Students who have spent hours in the creation of dances have no comprehension of how little time the dances take in actual performance. To repeat the sequence, as it will be done at the public performance, is the only way to insure that they will sense the timing of the whole program and be ready for their cues. This repetition will make for smoothness of performance which will, in the end, be satisfying to both themselves and the audience.

In an informal studio recital, a printed program is not necessary. The teacher, or preferably a student, may announce and explain briefly the demonstration of techniques, and give the title of each dance before it is presented. For a public performance a printed program is desirable. It

may be a single sheet mimeographed in the school office, an attractive folder printed in the school press, or a similar folder with a cover design. In any case, it should be simple and inexpensive. The teacher should, again, draw on students' ideas and abilities, at the same time that he helps them develop standards for an artistic program. Points to be taken into consideration in planning the printed program are the information it should give; such as, the exact titles for dances, their accompaniment, the listing of the dancers, and committees, and acknowledgments; and the format of the program, including choice of paper, size of type and the spacing on the printed page; and the style of the cover design, if one is to be used.

First let us consider titles for dances. Many times students have an idea, which lends itself to development in dance, but for which it is difficult to find an exact title. This difficulty is comprehensible if one recalls that dance does not express literary concepts. The fact that the idea does not present itself with a neat label may be taken as a good sign for its appropriateness for expression in movement. Yet for program purposes it must be given a handle. To find a concise word, or phrase, that catches the imagination of the spectator will be an asset to the dance. The help of a teacher who has a flair for words should be sought, if necessary.

One college group was having a real problem in finding apt subtitles for a dance program to be called, "Themes from a Youthful Nation." After consulting a thesaurus and racking their brains for several weeks, they called on a teacher of English who solved their difficulties. First they explained to him that "Themes from a Youthful Nation" was to be divided into three portions. The first had to do with the early days in New England with people working together in the wilderness, pinched by scarcity, staunchly living up to and forcing on others, their puritannical ideas, rebellious at any interference with their rights, and willing to die for those rights. The second part was centered around western expansion, and the long hard trek across the desert, the simple amusements of the people and their more colorfully expressed religious feelings. The third part, for which a subtitle had been found, was to be called, "Modern Merry Go Round."

These were all big ideas, themes from three hundred years of life in the United States. Of course the dance sequence was not to be a history, or a dissertation on man's dauntless spirit. It was to touch lightly on certain outstanding characteristics of three periods in the lives of our people. The titles were to indicate to the audience this lightness of touch. The consultant gave the students, "Growing Pains" for part one, and "Elbow Room" for part two. With "Modern Merry Go Round" for the third subtitle, surely no one would be misled as to the intent of "Themes from a Youthful Nation."

As soon as titles for the dances have been agreed on, they should be listed in order on the one or two sheets of paper that the program will occupy. If the accompaniment for each dance is a music composition, it is appropriate to place the name of the composer of the music opposite the title of the dance. If the accompaniment for one or more dances is composed by the pianist, or anyone else, a proper acknowledgment of this contribution should be made at the end of the program. Here, also, will appear other acknowledgments, of special percussion accompaniment, and of assistance given by other teachers, or departments.

The form of the program will profit, and an appropriate emphasis will be given, if the names of the dancers are listed in alphabetical order at the end of the list of dances. To name the dancers after each dance, as is sometimes done, clutters the program and swings audience attention away from the dance to the personalities involved. Following the list of dancers, the names of committee heads and their functions is in order. In a program based on creative work, each person contributes to the best of his ability. Therefor each should have equal credit. The name of the teacher of dance, and of the accompanist should be placed at the head, or at the end of the committees, in the same size type. All of this information, including the date and place of performance, should be arranged in order.

Then decisions must be made as to the kind and quality of paper to be used, and the layout of the program. If a sheet is to be mimeographed, all that is necessary to do is to space the materials pleasingly. If the program is to be printed, the size of type, and spacing should not be left to the judgment of the printer but should be determined by teacher and students together before the committee takes the program to the printer. If the teacher can show students the programs of other school groups that show taste in their composition, it will help them understand how to lay out their own. Simplicity is the keynote for an attractive layout. Variety in size of type is used only to make clear relationships between titles, subtitles and the like. An unnecessary variety results in a fussy-looking sheet that interferes with the clearness of exposition. The same basic principle of purpose should shape programs, as well as costumes and dances.

If the program is to have a cover design this, too, must be consonant with the ideas and style of dancing that will be found in the performance. Such a cover design should be student work, for it has little point except as an opportunity for some student to give expression to his ideas. It may be made from a linoleum block, or a stencil, cut and applied, after the program is printed, by the silk screen process. However the work is done, the program, with or without a cut, should be attractive in appearance and clear in exposition.

In addition to working on the problems of staging, lighting, costumes and programs, student committees will do the necessary publicity, serve at the performance as ushers and do the necessary make-up. As for the last, straight make-up is usually used in modern dance performances since the dancers are not portraying characters. Some make-up is needed under the artificial lights of the stage to prevent performers from looking pale, and to accentuate their features. Students inexperienced in the use of theatrical make-up can be quickly instructed in the proper use of eyebrow pencil, eye shadow and the like. They will enjoy helping with this aspect of the program. Someone who has had experience with make-up can take the responsibility of quickly inspecting each performer to see that the intended effect has been obtained.

The work of the publicity committee should have the same sound leadership that the teacher gives other committees. This work should be looked on, not only as an activity to publicize the performance, but also as an opportunity for students to develop good taste in the making of posters, and good sense in writing articles for the school, or local, paper. Students who are making posters should be encouraged to watch the dancers in practice periods in order to get original ideas for sketches. Those writing stories should be helped to gain a concept of the creative method back of the program, as well as aided in giving emphasis to any outstanding features of the program. Although newspapers always find the names of participants good material, the featuring of any individuals as stars should be avoided. Good publicity, that gives some explanation of the dance as an art form, can do much in preparing people for the type of performance they are going to see.

In all this preparation, there is a problem of timing that depends entirely on the teacher. The first question that always arises is when to make plans for the next public performance. As has been mentioned previously, in the evaluation of any given piece of work may be found new ideas for the next project. If the annual dance recital is given in the spring, it is at this time that thoughts should turn to ideas for the next spring program. If this does not happen spontaneously, the teacher should offer suggestions, or lead discussion in such a way that students begin to turn over in their minds possibilities for the next year. For, although ideas come fast at times, to find something worthy of several months of preparation, and to get at the essential meaning back of faciley expressed ideas, needs the mellowing influence of time.

Actual construction of those dances that will form some related sequence, such as "Times Change," or "Themes from a Youthful Nation," should start about three months before the date set for performance. If such work is begun too soon, interest may lag before the program is ready. To start too late usually results in abandoning the creative way

of working, and in the loss of educational values in a forced type of performance.

The work of every committee may be similarly affected adversely by either "too soon," with its accompanying loss of interest, and "too late" with its hectic rush. Publicity, for example, is effective only when well timed. Posters may be displayed to best effect about three weeks before the date of performance. If posted much sooner, people will look at them, and think to themselves, "plan for that later." Then they grow so accustomed to seeing the posters that they no longer react to them at all. Newspaper articles should appear about two weeks before the performance with two or three stories a week thereafter. Good timing of this sort facilitates every aspect of the work of preparing a program. It also helps students to learn how to plan effectively.

All committee work that has been discussed should be carried on with two ends in view; one, to facilitate performance, and two, to help students learn to act effectively in their world. Good planning on the part of the teacher and good guidance from him are essential if these ends are to be achieved. Nor should he consider that the goal has been reached until a meeting of participants, both dancers and other committee members, has been called to appraise their achievement. For from the interaction with the audience, students see with new eyes what they have done. Out of a consideration of their weaknesses and of their strengths, they can build intelligently for the future. In the process of evaluation of achievement, which marks the reaching of a goal, is to be found a new goal toward which they will move with new standards.

Keeping a Record of Dance Club Activities

Students like to have some tangible record of the work they do. Dance has no universally accepted system of notation. It is difficult to record. Some college teachers ask students who are majoring in dance, to record all the dances that are done in the program, using a combination of description and symbols. Other teachers, themselves, write some shorthand description of each dance. A record of either type has value because everyone tends to forget a movement sequence unless it has been performed many times. When favorite dances are to be repeated in the annual program, and this is a good practice, it is helpful to both teacher and students to have such records to turn to.

In addition, dance club can profitably keep a scrapbook that will be of interest to students year after year. It should include clippings of newspaper comment on their own programs, copies of these programs and photographs of the dancers. If the last are artistically done, they will serve not only as a record of dance, but may be used to good effect for bulletin board material. The taking of action photographs, after

dances have been composed, and costumed, is usually time-consuming but the time thus spent is worth while in terms of record and of arousing interest in dance. Action photography is, however, a highly specialized form of picture taking. The photographer must have a keen eye for movement, a willingness to experiment with different camera angles, and to take many shots. Poses are worthless as a record of dance because they are nothing but pictures of people. They fail to catch the essence of dance, which is movement. Sometimes a student amateur will prove more adept at action shots than the professional who has been trained in more stereotyped methods.

Moving pictures are, from many points of view, the most satisfactory record of dance. The motion picture gives students not only the pleasure of seeing their own work, but a basis for judging their accomplishment. All these records of dance, the descriptions of dances, clippings from papers, photographs and moving pictures, should be kept in some accessible place and used to help novices understand the art of dance.

Seeing the Work of Others

In many communities, students have no opportunity to see the programs of concert dancers, nor the work of other student groups. One way to bring modern dance to them is by means of moving, and still, pictures of both professional and student groups. When modern dance is introduced for the first time, in any situation, the easiest and one of the most effective ways to give students some idea of what it is like, is to show films of dance. These, as well as really admirable action photographs of dancers can be borrowed at small cost. Some of the collections of photographs are so beautiful, and so interesting from the point of view of photography, that the art department, or the camera club, may be willing to share the expense of obtaining such an exhibit. Brief lists of motion pictures and exhibits of photographs now available are listed at the end of this chapter.

Since modern dance can best be appreciated in actual performance, it is important for students to see recitals. When a concert artist is on tour, even though he and his group may not be scheduled for one's own community, it may be possible to arrange to be included on his circuit. To do so, it is necessary to be able to sell enough tickets to pay for the expense of the performance. Another possibility is to arrange a field trip of dance club members to a neighboring city where a dance group is performing. Such a trip has values in addition to that of enriching the dance experience of students. Students in the small, or somewhat isolated community, of which we are speaking, should have many opportunities to visit larger cities to become acquainted with the art, architecture and libraries that the larger community offers, and the mode of life

of city dwellers. In these days, when the people of the world are drawn closer together by modern transportation, such trips, and more extended ones, are becoming an intrinsic part of education.

Keeping a Bulletin Board for Dance

The bulletin board, which has been referred to frequently in preceding chapters, as a tool of the teacher, seems sufficiently important to be discussed further. For it is one of the chief means of helping students see the relationship between dance and the other arts. It should be a joint project of students and teacher. For when people actively participate in any project, they make it their own. The business of selecting materials, such as photographs of dancers, or reproductions of pictures to post, involves the exercise of judgment and good taste. Good judgment ensues only from the process of actively making judgments under good guidance.

A small committee of dance club members, or other students, should be in charge of the bulletin board. They should meet with the teacher weekly to select from the contributions of students, or from the teacher's collection of illustrative materials, a few items to post. These should be related to something the classes, or dance club, is working on, or to current events in modern dance. They may include photographs of dancers and dance groups, reprints of paintings, photographs of sculpture, copies of poems, and the dance programs of student or professional groups. The items selected each week should have some relationship to make a meaningful board. For example, they may illustrate the meaning of style,—in movement, in the graphic arts and in writing. Or, they may all be centered around the work of a visiting concert artist.

Whatever purpose binds together the material displayed, it should be attractively arranged on the board. The use of colored sheets on which to mount photographs, black and white reproductions of any sort, or the sepia tones of clippings from the rotogravure section of a newspaper, makes for a gayer board. Notices which must be left up through the semester, such as regulations of various sorts, usually have no decorative value so should be placed on another board devoted to such practical matters. If the board for dance is to attract attention, not only should it have an effective display, but this display should be changed every week. To facilitate the use of the board, it has been found practical to have it mounted in a frame which is on rollers, so that it can be easily moved. If students are sitting, discussing some problem in dance, the board can then be quickly pushed to a place where all can see the illustrative material.

If the teacher has difficulty in finding color prints, or cannot afford the cost of portfolios in which reproductions are mounted separately,

he should have recourse to the many books on the work of different artists which are illustrated with good color plates. A wall bulletin board with a glass cover which can be locked, makes it possible to display a book opened to the desired illustration. Such a board also permits the display of rare books, or reprints which may be too valuable to be placed on a table, or an open board.

Another method of increasing the illustrative material available for bulletin board use, is to have photographic enlargements made of the reproductions found in books. Members of a camera club, or any amateur who has the equipment for projecting and enlarging photographs, can do this quite satisfactorily. The teacher who is interested in helping students relate dance to the other arts, needs only interest and ingenuity to extend his collection of materials. The process of finding and preparing illustrative material will be rewarding for the teacher as well as students. It will lead both from their specialized form of creative work to the larger fields of creative endeavor.

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CHAPTER IX. OUTLINE

INTRODUCTION: Dance in relation to the changing culture.

IMPLICATIONS FOR EDUCATION

IMPLICATIONS FOR DANCE

FUTURE DIRECTIONS IN DANCE

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FUTURE DIRECTIONS IN DANCE

Modern dance of the next decade will not be the modern dance of today. For the essence of what we call modern dance is that it is an expressive art, responsive to the culture that produces it. Ours is a rapidly changing culture. Hence modern dance will change. This change is inevitable, and, indeed, desirable.

For life itself is change. A dynamic social order, and the art it produces, like the living organism, are growing entities. When the form becomes crystallized, vitality is gone. When adaptations are no longer possible, death ensues. The real problem of the individual in adjusting his own life, and of society in meeting new conditions is not only one of adaptation but is also the direction of change according to its purpose, or philosophy, or values. Those who balk change do so because of inertia, and because of a feeling of security in the established order. This is a false security. For there are always enterprising people who will direct social trends to their own ends. The individual as member of the social order, and as creative artist, must be not only alive to change, but ready to assume responsibility for guiding that change. Such assumption of responsibility is essential to the survival of the democratic way of life.

The artist in music, the graphic arts or dance is more sensitive to his world than are the prosaic, practical people. Through his art he makes vivid various aspects of their half-seen surroundings. More than this, if he concerns himself with the problems of society, as do contemporary artists, he colors what he presents with his own convictions. He uses his medium, which expresses feeling, to influence the feelings of others. Dancers and artists of tomorrow, we may be sure, will as today, be responsive to, and directive of, the changes in our way of life. It follows that concert dance of the future will not be the modern dance of today. The fact of change is, in our generation, well established.

In order to give more intelligent consideration to future directions in dance in education, let us note first the trends of this change which may influence education, and with it, dance. Following this brief survey we

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In order to give more intelligent consideration to future directions in dance in education, let us note first the trends of this change which may influence education, and with it, dance. Following this brief survey we

will consider the implication of these trends for education, and dance. And finally we will consider the future of dance in education. Of the many trends that might be chosen for consideration, the following will be discussed: the increased tempo of change, the growth of technology, growing interdependence in the world, and the growth of the ability of people to work together. These are not disparate occurrences. Each may be seen as standing in a causal relationship to each. Each interacts with, and influences, the other. Observe, however, that none of these variables are new in our world. Yet we see them more clearly than ever before. The reason is war.

War actually has not brought about cataclysmic changes in our lives. Instead it has acted as the generator that has speeded up tremendously change that was already in progress. This increase in the rate of change can be seen every day in the closing of small businesses, in the assumption of men's work by women, in government control of the international bargaining of business and in a thousand other ways. Before the war, society was moving in the directions exemplified, but so slowly, perhaps, that only a few people were aware of the trends. The tempo of change brought about by war makes these directions obvious to all.

The results of such change are what really concern us here. The effect of the sudden changes brought about by mobilization for war, for industry and for civilian defense is seen daily in the lives of young people. Confusion, personal distress and misunderstanding between the older and younger generation has become acute. Any period of swift change entails such suffering. For the individual and the family group have to create new responses to situations that are unfolding too rapidly for their rate of adaptation.

This response, in troublous times, is further complicated by the emotionally charged nature of events. So that people, more than in a peaceful world, react in impulsive, highly emotional ways. To young people the mores of home, church and community no longer seem geared to the exciting world in which they live. Many of them simply reject all the standards they have been taught to live by, and set about managing their lives free from the stabilizing influence of home and church. This effect may appear to be a breakdown of youth. To draw such a conclusion fails to take into account the several factors that are interacting. One of these is the failure of the family or adult world to make a reasoned response at the rate with which youth adapts with impulsive reactions.

Certain other specific factors in the situation tend to set young people adrift in this tumultuous world. Because in many cases both parents are working, and working on night as well as day shifts, there is a complete disruption of home life. Children must seek their own social life outside the home. Further contributing to their independence is the fact that

many adolescents are earning good wages, which they propose to spend freely. Still another factor is the dislocation of social life brought about by the induction of young men into the armed forces. "Men of seventeen are wanted by the Navy." Their erstwhile companions, girls of fifteen, are not wanted anywhere. They are ready to launch themselves in the swift currents of life, seeing, not its hazards, but its adventure. In war, tomorrow never comes for many people. A spirit of living for the day, and never mind the consequences, is bred. These factors, the breaking up of established patterns of home life, sudden financial independence, dislocations in social life and a spirit of recklessness are all the result of the speed at which we have to make adjustments.

Another marked trend in our culture contributes to the speed of change and to the revolt against authority. This is the growth of technology. Again rapid technological advancement is not a new factor in bringing about social and economic disturbances. Several generations have struggled to meet the perplexities of unemployment and the other manifold changes in our way of life brought about by the growth of science, and its application to technical problems. War is, again, the catalyzer speeding up technological advancement. The rapidity of the application of scientific solutions to pressing problems can be observed in the construction of new weapons for war, in the retooling of plants to manufacture these weapons, in the development of instruments for communication, in the building of new, and modification of old, means of transportation, in the production of new foodstuffs and materials, and in the development of ways of saving and prolonging life.

The application of science to the problem of exterminating people will slow down, or entirely cease with the cessation of war. Its continued application to the problem of improving the quality of life, and prolonging life, will without doubt continue. So will its use in transportation, communication and manufacture of new materials. The fact that hundreds of thousands of people are training to be technicians of all sorts means that we are hitching our wagons more firmly to the star of technology. Be it remembered technical advancement changes that wagon to a steam-driven vehicle, and then fits it out with gasoline-propelled motors, and will find new sources of power in the future to move us more swiftly in new conveyances.

The results of these changes in our material world are numerous and touch not only on the material aspects of our lives but reach into its wellsprings. One such result is the waning of authoritarianism with the accompanying growth of individual independence. Authoritarianism cannot live side by side with free experimentation. The dictatorships have been well aware of this truth, and have, accordingly, destroyed scientific research except as it could be controlled for purposes of the state.

When tested thought displaces the oracular sayings, the books which have housed the wisdom of the ancients, and the pronouncements of the elders of the tribe, or community, then everything can be questioned. Young people do question everything. They find the mores wanting and begin to order their lives without regard for the standards and practices of their homes and communities.

Accompanying and complicating this trend toward casting off established modes of life, is the increase in leisure time brought about by the use of labor-saving devices. Leisure time is lost in the war effort. But war is temporary, and it seems that it is of the greatest importance that youth should be helped to realize that it is the atypical and not the modal. After the war, and perhaps after a period of readjustment, working hours will be shorter and leisure time greater than ever before in the history of man. How to use leisure to enrich, instead of to degrade life, is a problem for education.

Another concomitant of technological advancement is social mobility. By social mobility is not meant the speed of transportation that is bringing Asiatic problems to our western door and European conflict to our eastern, though this, too, is a potent force in the world today. Social mobility is used here to refer to the shifting of our population from farm to city, from south to north, and from non-productive regions to more productive, or highly industrialized, areas. Such shifts have been going on for years. Today they are speeded up and increased in volume by the demands of war work. Acute problems are created in both the overcrowded communities in which newcomers seek higher wages, and, less obviously, in the deserted communities which are thrown out of functional balance by this emigration, as well as by the loss of man power to the armed services. Young people, again, are affected most seriously by this pulling up of roots. Footloose and restless, freed from the restraint of informal, but nonetheless vigilant watchfulness of the neighbors, they seek excitement and diversion where they can find it. While growth of technology thus casts youth free from the moorings of established home and community life, fostering independence, it has another far-reaching effect which is seemingly paradoxical. It creates interdependence of people throughout the world.

Interdependence of communities, states and nations has been growing through the years. Scarcely aware of this trend only two years ago, people cried for the isolation of the United States. War, once more, has made clear that the isolation in which as a nation we once found security, is no longer tenable. It has shown us how dependent we are on other nations for the goods of the world. But our concern here is not with these material things. Such goods can, in time, be produced in our

country. It is with another kind of fact as immediate, and as real, as the need for raw materials.

It is a fact that a democratic people cannot survive in a world in which totalitarianism announces, and uses weapons to make good, the declaration that the few are destined to rule the many. The Declaration of Independence and that of tyranny cannot divide the world between them. Equality of opportunity, equality before the law, and the four freedoms cannot thrive in one part of the world while inequality and slavery are rampant in another. This war, unlike previous wars, is not fought primarily for the world's goods, but is a conflict between two ways of life and two beliefs. These ways, and these beliefs, are diametrically opposed to each other. So at variance are they that the minutest details of men's lives are different under each.

Recognition of interdependence has come with the war. It can be seen in conferences to plan for the feeding of the world after the war, and in agreements for planned international trading to supplant cut-throat methods. The obvious need brought about by interdependence is for co-operation among individuals and among peoples. People will have to learn to work for the community good. Already our people are meeting this need. So well have they rallied, this ability to work together may be considered a trend.

It is seen in the pooling of resources and of effort for a common cause. The channeling of our material wealth to the purposes of war has taken place with remarkable thoroughness and rapidity. More important for the enduring welfare of democracy is the way that people have given of their time and energy in co-operative enterprise. Such co-operative effort is seen daily in all the voluntary services such as the A.W.V.S. and the Red Cross. It is evinced, in the large, in government planning for the post-war world, and in the small, in what Block Mothers are doing day by day in solving the immediate problems of child care.

What is really important in this pooling of resources and effort is just this kind of mutual planning and acting together in the community, in the neighborhood and in the city block. The fact that mothers and fathers and young people are not merely applauding the efforts of the government, or of the service men, but are yesterday, today and tomorrow coming together in small groups to plan for the neighborhood and carrying those plans into action, is evidence that democracy is alive in the land. When the neighbors, each and everyone of the millions of neighbors in our country can solve the peculiar problems of their neighborhood in this way, democracy is functioning as never before in our history. The ability to do so is brought about by purpose.

A strong purpose has made a strong configuration out of a loosely

knit society. It is a sad commentary that it has taken war to bring out this ability to work for the common good. Days of depression had no such galvanizing effect on people in general. A high purpose, dear to the hearts of the common people, and to all people, is needed to release the energy and the potential ability of individuals to work together. These days of mobilization have demonstrated that in this nation, which has held sacred the rights of the individual, and the opportunity of the individual to reach his highest stature, individualists can work together. Because of this individualism, it now appears that each person has more to offer his group and his community in a time of crisis than have regimented peoples.

A high purpose has also brought out potentialities for heroism and self-sacrifice. It has brought out, too, the latent ability to do the less glorious and more trying task of working together daily on humdrum problems. This ability, seen for example, in community planning for victory gardens on common property, could not result from regimentation. Nor will regimentation be its consequence.

Even the mobilization of men and women in the armed forces, though they live for a time under military regulations will not necessarily result in regimentation. For our youth, skeptical of war, have not this time, been carried away by parades and bands and flag waving. Militarism, as a way of life, has not been patterned from infancy in nerve cell and motor response. They see a job to be done; they see it as a grim but necessary job. They go disillusioned, but with determination, to achieve a certain clear goal. Militarism for them is a temporary means to a specific end.

The fact that years of the lives of our youth may be spent under a military regime does not mean that they will become a militaristic generation. Purpose and belief are as effective determinants of a mode of life as are the responses patterned by daily living. Moreover, the heritage of a pioneer people will not be lost in a decade, nor in a generation, not unless an overwhelming purpose to make of youth the automata of the state is coupled with the habits formed by training for war.

Our dream is still of the land of opportunity; the country where every man is his own boss, where a fellow can own his own home and raise his family as he chooses. This dream and the possibility of its realization must be shattered before anything resembling totalitarianism can take its place. Those who believe that democracy cannot survive the impact of totalitarianism, and the stress of mobilization, even though we win the war, have failed to see democracy for what it is.

The less stable relationships of democracy can survive as well as the hard and fast rule of the dictator, in fact, better. For it is all or none with dictatorships. Democracy may muddle along but it is a form of

government that makes provision for change,—slow, but peaceful and effective change. The implements for change are set up in a government of checks and balances. Democracy can, and will find new answers to new problems. The people of democracy are meeting the changes that are taking place before their eyes.

It may be that the young man with his dream of opportunity can no longer go west, as did his pioneering grandparents to claim for himself a place in the wilderness. But there are new ways of pioneering,—in the air, in the alchemy of transmuting fiber into food and of building strong houses out of straw. If material plenty is still our primary concern, it is so by New England-bred habit, not by necessity. Technology has really already solved the problem of feeding and clothing and housing people with an adequacy, and even a luxury, undreamed of in times past. Our problem is with man's relationship with man, and with the beliefs, or ideals, or purposes which will be directive in solving that problem. In a world in flux, change must and can be directed. This does not mean that the forces, noted here, will or can be checked. Within their swift current, however, humanity can work out its destiny.

Change is enduring. The onrush of technological advancement and that triumph over space that multiplies the problems of the relationships of peoples, both of which have been given momentum by war, cannot be stemmed. With peace, the pace may be slowed, but there is every indication that these trends will still be dominant in our civilization. Service men, demobilized, will not go back to the life they knew. "You Can't Go Home Again" is not peculiar to war and post-war readjustment. No one ever has, nor ever will, in the world of reality go back to the "good old days." They can only create good days, now, and in the future. Good times are created not in the new order which man can set up, but in the process, that democracy fosters, of ordering his world. The mark of this generation is the study it has made, and is making, of social forces and the assumption of responsibility for directing these forces within the framework of our society.

Purpose is that directive. In our country that purpose is to be found in the ideals of democracy. Democracy does not demand a blind loyalty and an unthinking obedience. It asks more difficult responses from its people. Of these the most difficult is to think and to make reasoned and reasonable judgments. Thought must be followed by action. The people of democracy must have the will to work for their way of life. Democracy can, and will survive the war, and win the peace. It will do so, not by hollow boasting, but because its people have already put their shoulder to the wheel. Education has a vital role in this changing world, in the fight for democracy and in winning the peace.

Implications for Education

If anyone has ever doubted the force of education in creating a way of life, he has only to observe the object lesson of Germany. Incredibly, in the brief span of a decade, Germany, using totalitarian methods for totalitarian ends, changed the habits and attitudes, the assumptions on which reasoning is based and the loyalties of her youth. The state accomplished these reversals of long-established modes of thought and behavior even when parents had not been won to the new order. By what method these changes were wrought is known to the world. The key of success was the development of adherence to a powerful purpose. Democracy can and will educate its youth for democracy. The task is a thousandfold more difficult, and the methods must be different. The driving force of purpose is essential to success.

The cultivation of adherence and devotion to a cause, or an ideal that extends beyond individual desire, has been neglected in our schools. While we have tinkered with the mechanism, the mainspring has been untouched. Our schools are still immobilized to a great extent in the pattern of education of a gentleman that we inherited from Europe. As they have taken over more and more the former functions of the home, some more practical courses have been interlarded with this cultivation of the mind. As universal education has brought new problems to the schools, methods of instruction have been modified in an effort to meet new needs. As more progressive schools have attempted to help people grapple with the realities of society, some examination of the problems of life today has taken place. Except in a few instances, however, the curriculum has not been reorganized into a new purposeful whole in the light of some guiding philosophy, but is still made up of compartmentalized subjects, such as the classics, shop and social studies. No clear purpose has directed curriculum construction. Nor is the student who takes the courses given guidance in finding a purpose to live by. He is subjected to a bewildering curriculum. He manages, nevertheless, to maintain his power of integrating his life and emerges somewhat skeptical and somewhat bewildered into a world at variance with the school's picture of that world. Purpose that would make a compound out of the conglomerate curriculum, purpose that would illuminate people's lives, has not been utilized.

The truth that a high and guiding purpose brings forth high courage and brings out the innate potentialities of people is brought home to us by war. Loyalty to, and action on behalf of, democracy should never wait on the catastrophe of war. Such dedication to our way of life should be the lodestar of youth in the hazards of peace as well as in dangers of war. People with steadfast purpose are not thrown into confusion when their lives are turned topsy-turvy. Their beliefs are a

touchstone by which they interpret, weigh and judge what happens to them. Their faith makes meaningful all that touches their lives whether this is the commonplaces of the classroom or the shocks of war. The task of education is to imbue youth with the vision of democracy that still lives in the words of the Declaration and in the deeds of their forefathers.

The difficulty in the task is that blind allegiance, flag-waving patriotism, and fixed patterns of saluting, marching and murdering do not serve the purpose of democracy. The cultivation of the intelligence, that democracy needs to solve its problems, is far more arduous than the conditioning of people to habitual responses. The brain is relatively a newcomer in the hierarchy of cellular differentiation. Under stress people fall back on types of reaction much older and more firmly established than that of reasoning. Moreover, implicit in reasoned responses is the right to question. So that the ideals of democracy, its tenets and its practices are always laid open to criticism in the essential process of developing intelligence in its citizens. Advantages as well as dangers are apparent in the process.

Another aspect of this difficulty is in finding a method to help people become intelligent citizens. It cannot be done by mass conditioning, using marching, singing, and spectacles to arouse group feeling. Nor will precept, rote learning or quickened response to command solve the problem. The development of intelligence has to do with the ability to create a new response to an unfolding situation. Such response can only be made by the individual in his unique way. It devolves on the school to plan and administer its affairs in such a way as to serve individual need, and to give everyone the opportunity to effectively learn the methods of democracy by participating in democratic procedure.

Intelligence alone is not sufficient if democracy is to flourish. That intelligence must be applied to problems. The will to act must be engendered. Will for action is always present in the healthy, kinetic animal. It does not fail when high purpose animates him. How he acts, explosively and erratically or with reasonable application to a problem, destructively, or constructively, evasively or with a positive attack, depends on many factors. One of these is the method of education. People learn to act effectively in situations only by experience in so acting; they learn to survey the evidence, draw conclusions and apply these to a problem only by countless experiences in thus meeting problems. They learn to work together only by working together. The same is true for group planning. They learn to take on responsibility by assuming responsibility that is gauged to their growing capacity. In helping people become intelligent, constructive, self-directing members of a democracy, education must adapt method as well as curriculum to the needs of

democracy. To do so educators must face the conflicts and the trends in life today.

Let us see how these trends in our culture and their effects on the lives of young people are related to education. Change, at the tempo it proceeds in our times, emphasizes further people's need to be able to think constructively. Not even the sages of today can supply the answers for tomorrow. Nor will conditioned responses be of much service to youth in meeting the problems of a post-war world. If they can be helped to see their world whole, to face its realities and meet reality with a problem-solving attack, that is the best that education can hope to do. If the school can provide a soil in which creative work, rather than busy work, or fantasy can flourish, it has taken a big step in making the school a laboratory of living.

The independence that results from the tempo of change, from the growth of tested thought and from social mobility is not to be deplored but rather fostered and given direction. When young people, under disturbing conditions cast off the restraints of family, the doctrines of church and the teachings of school, it is not youth who have failed but home and church and school. The school has failed not only because it has ignored what men live by but because it has sought to educate citizens of democracy in the petty tyrannies of thousands of schoolrooms. This system has bred the rebel and the conformist. Neither of these is wanted in a democracy, neither is emotionally prepared to assume responsibility and neither is even well-prepared to do the work of the world.

The rebel has made sufficient compromise with the system to "get by." He has not established good working relationships with the agency of society that has claimed from eight to twelve years of his life. He leaves school rebellious at authority. He has no skills except those of "getting by" in meeting the demands of other organizations, business, law and government with which he must inevitably deal. Depending on his make-up and home background, he will be a flinger of words, or of stones, when he comes into conflict with organized groups whose ways are distasteful to him. Effective techniques of changing society's agencies are not known to the emotionally immature rebel.

Nor is the conformist a more useful group member. His pattern of behavior is that of the "good" child. His emotional immaturity is expressed in the phrase, "tied to his mother's apron strings." In school he has received the sugar plums of good grades for his good conduct. He leaves school with a deeply imbedded assumption that success will be his if he does what is right in terms of conforming. He has not the courage, nor the strength, nor the techniques for attacking the problems which he may be intelligent enough to see. Neither the rebel, nor the conformist have been helped to loose the emotional bonds of child-

hood by developing a responsible independence. Such maturation can be fostered by opportunities to do real work, and to assume responsibility while under the guidance of the school.

Independence does not sum up to erratic, antisocial behavior when a responsible independence is developed. It is something that can grow only over a period of time. No one can graduate from the protection of the classroom and the shelter of the home one day, and successfully assume a responsible position in society the next day. Taking responsibility and doing real work must be gauged to the individual's capacity from year to year. The exigencies of war are giving responsible jobs to youth who have not been helped to assume obligations, nor to use wisely financial independence. The school must, and will, further extend the opportunities for work as a part of the curriculum, as it is already tentatively and sporadically doing.

War has given youth their chance to do their rightful, and from the point of view of maturation, their necessary share of the world's work. People had forgotten that in the days of the Clipper Ships youth of eighteen were captains on the seven seas; that in the Renaissance teen age men were already doing creative work in the arts that has endured through the centuries. In the prolongation of the period of education, which is good, the opportunities of learning, by taking part in the work of the world, were lost. After the war we must remember the lessons of these days and combine opportunity for responsible action with the extended opportunities for education.

Independence of thought must be encouraged. The development of judgment, the making of decisions and acting on decision must be fostered. A healthy society depends on such individual competence. But only if independence is developed under the aegis of the agencies society has set up can it be effective to the ends of society. The impulsive, reckless independence with which many young people have reacted to conditions today is the result of the failure of the school to harness the drive and energy of youth to the needs of the community and to the ends of democracy.

Interdependence of peoples has long been growing. The problems of man's relationship to man have pressed upon us heavily. The school has hindered rather than helped in its solution. For the school, as it has extended the length of its day, of the school year and the number of years of schooling, has simply amplified the rote learning of the Little Red School House, to fill up the extended time span. Too many youth-hours, formerly spent in the more functional learning of home, shop and farm are now spent in the artificialities of the classroom. Children, or for that matter, college students, have lived too many hours apart in a youth's world isolated from the problems, and the give and take of

community life. The school needs to increase its use of the community as a laboratory. It needs as well to use the community as a sphere for effective action for youth.

The solution of the problems of human relationships cannot be found even in the classroom in which democratic procedure is skillfully used. For the classroom, or the school, is a selected group of people in terms of age level. The college is a highly selected group in terms of cultural background and high school success. To learn to work with people requires working with all sorts of people. As youngsters mature, they must function, thus, with less and less guidance from the teacher, and finally in situations in which no boss is at hand to settle difficulties, or prevent disaster. Only by participating while in school, where guidance is available, in community organizations and activities, can young people learn to become effective members of their communities. Only by first taking an active part in the solution of community problems can they begin to extend their sphere of effective action to the state, to the nation and to the world.

Interdependence is not a negation of independence. Technology demands the specialist whose efforts can be pooled with those of many others of his kind to solve technical problems. The world today needs individuals who have developed responsible independence and who are able to work together to solve the problems of society. The need is for people who have reached their fullest development and who, in the process, have developed the ability to work together in the service of the group. In the future a man's home may still be his kingdom but his community, his state, his nation and the nations of the world must be his province for effective action.

Man's relationship to man is determined primarily by purpose. It is set up only artificially in the conventions of society. It is society's working values which really determine this relationship. The school's function is to help people find that purpose and those values which will inform their every thought and act with meaning. Furthermore, democratic purpose must be implemented by ways of working that are effective in a democracy. Responsible independence must be cultivated by the use of democratic procedure in the school, by the assumption of responsibility in school and by the participation in real work and in the activities of the community. In this process youth will move from the protection of the family and the sheltered life of the school to live effectively in his ever-expanding world.

Implications for Dance

What of the place of dance in developing purpose, responsible independence and in improving man's relation to man? Modern dance, as

a part of the curriculum must serve democracy. How group creative work in dance may be a laboratory for democratic living has already been emphasized. In such work people seek together to clarify their thinking. Each contributes as best he may to a plan. The group then carries the plan into action that is effective in conveying meaning. Together they appraise their achievement in order to be better able to build anew. Such group thinking and planning, acting and evaluating, is the counterpart of democratic procedure.

Because modern dance is a communicative art it makes other contributions to the growth of the integrating personalities that together make a sound society. Construction in the arts, and in dance, depends not upon intellectualization but on the total response of the individual. His feeling about his world, as well as his rationalizations, are brought into play in his effort to arrive at the meaning which he intends to convey. The intelligence that people need to solve the problems of living is exactly of this order. Human relationships are not solved by logical reasoning that ignores deep-seated drives. Feeling states must be understood for the driving force which they are, subjected to critical examination and then turned into constructive channels. Dance deals in just such integrating experiences.

Group work not only calls upon the best contribution of each individual. It also necessitates the sinking of individual differences for the common good. As in the human relationships of a world grown small, people have to make sacrifices in return for the gains of group action. Creative group work provides the individual with a means of adjusting the emotional imbalance which is entailed by such sacrifice. In constructing in plastic materials, he is, with his fellows, for the moment the master of his world.

Modern dance, like the other arts, may be a road to the understanding of all the arts. Through experiences in appreciation in the arts, people are led into their heritage and helped to see how others have felt and thought. The understanding of human needs and responses, thus gained, may well be one of the most valuable contributions of dance in helping to solve the problems of group living. Sympathy with the point of view and reactions of others is a fundamental to working out relationships with people. Tolerance, alone, however, is not enough. Setting up working relationships with other people on the basis of tolerance is essential. Dance, properly conducted, is a workshop for such experience.

Modern dance may also be a road to the understanding of the tensions and conflicts of society. In seeking content for dance students should be led to look about them at the problems of their immediate environment and the larger world of reality. There must be fearlessness in this approach. No ideas and no feelings should be rejected. It is only by

examination of the fears and of the prejudices that people attach to the rip tides of society that these reactions can be modified and utilized for constructive ends. In the give and take between members of the group, as they examine their world and their responses to it, there is catharsis and growth for the individual that leads to understanding. This understanding should be applied in dance to the immediate problem of working with his fellows on the job of construction. Thus he gains not only in understanding, but in the techniques of making tolerance effective in a working situation. These are essential in solving man's relationships with man.

Construction, in dance, or in any art, is not as serious a business as we may have inadvertently implied. There is fun in the process. The zest of discovery is in it, the joy of conquest, the exhilaration of swift movement and the stimulating or lulling effect of rhythm. For content it deals not only with the serious aspects of life, but as much, or more, with the joyous, the nonsensical or the comical. Often the serious things can be handled with a light satirical or humorous touch. The development of a humorous slant in the expressive form, or within the group as they work, is the development of one of man's saving graces.

Dance is a kind of play, in ideas, in feeling and in personal relationships, at the same time that it is work. Its satisfactions are not in the program of tomorrow, nor in the gains presumably stored up for some remote future. They are immediate in every hour that people plan and dance together. In quickened pulse, in the release of feeling, in interchange of ideas, in construction of a form and in the concentration of feeling, mind and body on a compelling job, everyone experiences that loss of self by which the self is found.

Future Directions in Dance

Concert dance in the future will not be the same as concert dance today. Of this we may be certain because artists are sensitive and responsive to their world. The world changes. Those who create in stone and color and tones and movement will find new forms to convey the new meanings that emerge as change brings about new relationships in the world. Directions in dance in education depend upon the teacher.

If he teaches a system of techniques, dance will not merely cease to be an art form, it will die in the schools. This we have seen happen to an older form taught as a system. If dance is to have a future as a part of the curriculum, and thereby, as a part of the lives of young people, it cannot be the modern dance of today. The teacher must assume the responsibility of keeping dance functional in the lives of people.

Dance today is functional; it is organic. To say that it is organic simply means that all aspects of dance are related to the whole in terms

of some living purpose. This purpose is to communicate to others feeling or idea through the medium of movement. To keep dance alive, teachers must continue to teach it with this purpose uppermost.

To do so they must, themselves, be alive to the changing culture. Nor does this mean that they will be aloof spectators of the passing scene. But rather that they will assume their obligations as citizens in a democracy, as it may be hoped they will lead their students to do. They must also be alert to the ever unfolding folk expressions that are dear to students but too often despised by pedagogues. Exciting things are happening in popular music, machine design and the language of daily communication. Teachers should not leave all the fun of discovery to the next generation who can freely appreciate these expressions, many of which will by then be haloed with the sanctity of age. They should enter into this world of expression in which their students are at home. At least in it they can find that common basis from which they and their students can build together.

To build together, this is the keynote of group creative work in dance, and should be so for all of education. A working democracy, let the teacher remember, has its only beginnings in his class this day. The future of a vital dance form in education depends on thus building together. If the teacher can build with his students, if he is alive to the manifold aspects of his world, if for him it is an ever-expanding world, then he can help students make the larger world their home. In dance they will still speak of the meaning that the world has for them. The dance of the future will be alive because it is fired by purpose; it will be a new dance because it will be related to the new world.

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GLOSSARY

The words in this glossary are defined in terms of their relation to the text of this book.

Abstract (a): referring to dance, one without literary and dramatic connotations.

Abstract (v): to separate ideas, by the operation of the mind; as to "abstract" the notion of dimension from that of space. (Webster) * To find the essential meaning of an idea.

Anacrusis: a term referring to one or more unaccented beats which may precede the strong accent of a measure of music. Syn.: upbeat.

Antiphonal: In music, voice answering voice. The voices may be the sounds of vocal chords or of melodies played on an instrument. In dance, the movement of one or more persons, following upon, and responding to, the movement of others.

Apposition: the movement of any portion of the body in an opposite direction to that of any other portion, such as moving the right arm forward and the left arm backward. Or, the use of two members, on opposite sides of the body, in the same direction, such as swinging the left arm and right leg forward.

Arm positions: Note that when the position of one arm is described and the other is not mentioned, that the latter will move naturally to help maintain balance.

Arms bent at chest: arms bent at elbows and parallel with the floor, hands in front of, and close to, the chest.

Arms front horizontal: arms extended forward, parallel with each other and with the floor.

Arms in an arc: arms carried in the horizontal plane, shoulder blades adducted, elbows slightly above horizontal, arm pits well open, the curve of the arms forming a part of the rim of a circle.

Arms in a bracket: arms carried in the lateral plane, upper arms parallel with the floor, elbows flexed to a right angle, hands pointing upward.

Arms overhead: arms stretched upward in the vertical plane of the body, each arm slightly curved.

* Webster, in parenthesis, throughout the glossary refers to: *Webster's New International Dictionary of the English Language.* Springfield, Mass.: G. & C. Merriam Co., 1930.

Arms side horizontal: arms extended sideways in the lateral plane, and parallel with the floor.

Atonal: a term used to designate music which is lacking in the accepted concept of tonality, or which lacks an actual key center.

Atonality: the relationship between keys which does not resolve itself in the conventional manner.

Backward lean: an inclination of the torso backward from the knees which are slightly bent. There is no bend at the hips, instead they are thrust forward to make the position possible.

Bounce: an up-and-down movement done with a rebound.

Cadence: the modulation of a melody at the end of a phrase or a period to give it a feeling of conclusion or finality.

Canon: in music, the exact repetition of a rhythmic figure that has already been stated by voice or instrument, simultaneously with the statement of a new figure. In movement, the exact repetition by one person, or a group, of a patterned movement that has already been done by another person or group, at the same time that the latter do a new movement pattern. A canon usually consists of two or three voices.

Choreographer: one who plans the time-space structure of a dance.

Choreography: the art of planning the time-space structure of dance. Or, the art of representing dancing by signs.

Circle left (v): an instruction given to dancers standing in a ring, to move around to the left. The hands are usually joined in so doing.

Coda: a few closing measures added beyond the formal end of a music composition. (Webster)

Counterpoint: the art of combining melodies. Or, setting notes against other notes. Or, setting movement against notes, beats, words or other movement.

Design: the arrangement of any elements so that they form a related whole. The arrangement in space of a sequence of movements of one or more persons to make a related whole.

Dissonance: the effect produced by sounding together tones that are not in accord with the generally accepted concepts of harmonic agreement.

Distortion: the act of twisting or bending something out of shape.

Emphasize: to sense or perceive real or apparent movement. Such perception depends to a large extent on the kinaesthetic sense.

File: an arrangement of people in space so that they are standing, one behind the other, in a straight line.

Floor pattern: the design that dancers make in traversing the floor in locomotor movement.

Focus (n): the direction of the gaze.

Focus (v): to gaze in a given direction.

Form: the shape, or structure of anything, as distinguished from the material of which it is composed. (Webster) A configuration created in the plastic materials of art.

Formal: the structural aspects of a composition in music, dance, or work of art.

Forward stride standing position: see under "standing position."

Half-kneeling position: kneeling on one knee, the other bent at a right angle, with the foot of the same leg on the floor.
Honor (v): to bow in greeting in a country or court dance.
Horseshoe position: trunk bent sideways with the arms overhead so that the body forms a horseshoe in the lateral plane.

Impetus: the initial energy release that sets the body, or a portion thereof, into motion.

Kneeling position: kneeling on both knees, body erect, no hip flexion.
Kneeling position, sitting on heels: kneeling on both knees, hips resting on heels, trunk erect.

Lateral plane: an imaginary surface passing through the body from one side to the other. A movement done in the lateral plane is one which takes place in some projection of this imaginary surface.
Lean: a term contrasted with "bend." The body that leans forward, sideways or backward moves from the ankles with no bend at the hips.
Line: an arrangement of people in space so that they are side by side, forming a straight line. Or, the direction in space of the body or a portion of it, such as a diagonal line from head to heel as the body assumes a lunge position.
Longways: a dance formation in which the participants stand in two straight and parallel lines facing each other, or in two similar files, facing the front of the room.
Lunge: a stride step with the knee of the moving leg bent. It may be done forward, sideward, backward or diagonally forward or backward.

Meter: a term used here synonymously with the term, measure, in music. Or, beats grouped by accent. Or, a metrical grouping of movements achieved by giving a greater impetus at regular intervals.
Movement theme: Movement, organized in time and space, as the keynote of a given idea.

Pattern: an arrangement of people to make a design in space. Or, the changing design made by people moving in space.
Patterning in time: moving in such a way as to make a rhythmic arrangement that has the characteristics of an organic whole.
Period: a complete musical sentence, usually of eight or sixteen measures, consisting of two or more contrasting or complementary phrases and ending with a cadence (Webster). The first such period in a composition is referred to as the A portion, the next as the B, and so on.
Phrase: like a phrase of words, the phrase in music, or in movement, is the expression of a partial thought.
Plastic: according to its origin, fit for molding. Thus plastic materials are materials which can be molded or manipulated into a form.
Pre-classic forms: music forms composed, in the period preceding the development of harmony in occidental music, for song or dance. Or, dance forms prevalent in the same period.
Prone position: lying face downward.

Quadrille: a popular ballroom dance of the late 18th, and of the 19th, centuries, done, as its name indicates, in a square formation.

Question and answer: the first half of a phrase in music is referred to as the question, the second half as the answer.

Rhythm: a sequential energy release that has the power to affect the observer with a sense of proportion. The essence of rhythm is relationship.

Rhythmic pattern: a temporal grouping of beats in which relationships of dominance and subordination are established. The rhythmic figure of a melody.

Rhythmic sequence: the response, in rotation, of people to a series of beats, or measures, or to the beats of a rhythmic pattern or a rhythmic device. Or, a rhythmic device in which a beat is accented, doubled, or omitted in some orderly progression.

Same: This term is used when a movement is started in the initial position previously described and also when it is identical with the preceding movement for one or more beats. The reader must note at which beat the new movement differs from the preceding. Note, also, that the arm position remains as described, unless a change is indicated.

Secondary accent: the accent within the measure which is subordinate to the primary, or strong beat, e.g., in a meter of four the secondary accent falls on the third beat.

Sequential form: the more extended time structure of music or dance. A series of periods such as an A and a B, or an A A B A, in melody or in movement, which make up a whole composition.

Side sitting position: sitting with both knees bent and both feet either at the right or at the left. In this position the back should be erect and the weight equally distributed on both hips.

Sinkapace, cinque pas: a step in the galliard which is done in 6/8 time with a leap into the air on the 4th beat and a landing on the 6th so that the dance measure consists of five steps. Hence cinque pas.

Sitting position: sitting always refers to sitting on the floor.

Small stride standing position: see under "Standing position."

Spatial: of, or pertaining to, space.

Square set: an arrangement of four couples in such a way that each stands on the side of an imagined square, facing in toward a central point.

Standing position: an erect position of the body with strong use of the upper back muscles, shoulder blades pulled downward, intercostal expansion, arms rotated slightly inward so that the backs of the hands are turned forward, hips in a strong position, no hyperextension of the knees, and feet parallel.

Forward stride standing position: the same, except that one foot is placed directly forward. Note that the weight is equally distributed between both feet.

Small stride standing position: the same as the above except that one foot is placed directly sideways about twelve inches from the other.

Stride standing position: the same, except that the feet are two to three foot lengths apart and the toes are turned slightly outward.

Star position: a position in which the arms are extended diagonally upward in the lateral plane.

Step pattern: the organization of locomotor movement in a design in time and space.

Stride sitting position: sitting on the floor, trunk erect, legs extended and spread to an obtuse angle, or, at least to a right angle.
Stride standing position: see under "standing position."
Style: a distinctive or characteristic manner or method of performance.
Stylization: the process of giving style to movement.
Stylize: to find the essential direction and rhythm of a movement, and then to give it character by emphasizing its inherent texture and contour.

Tabor: an old English term for drum.
Temporal: of, or pertaining to, time.
Tension: that characteristic of energy release produced by contracting flexor and extensor muscles at the same time. A movement checked in tension is one in which the antagonistic muscles are contracted to check the impetus and maintain a position.
Three step turn: a complete turn done, for example, to the left by stepping sideways to the left on the left foot, which is turned outward; stepping across with the R foot to face the rear wall, and stepping across in back with the L foot to face the front wall.
Thrust: to push some portion of the body in a given direction. A thrust upward involves a strong use of the upper back muscles with accompanying straightening of the dorsal curve.
Tonality: the relationship between keys established by the use of a context of related chords which resolve themselves in the desired key.
Top couple: the couple in a square set who is designated to lead out in the first figure of the dance. The side couple stands at the right of the top couple. The foot couple stands opposite and facing the top couple. The second side couple stands opposite and facing the first side couple.
Tucked: A flexed position in which the shoulders are carried forward, the abdominal muscles are contracted to round the trunk, the hips are bent in such a way that the pelvis is tilted forward and the knees and ankles are bent. The term is used here to refer to a position of the entire body.
Tucked with elbows high: a tucked position accompanied by bent elbows lifted slightly higher than the head, with arms parallel, hands pointing downward.
Tucking the body: contracting the muscles to produce the tucked position.

Understatement: the act of decreasing the scope of a given movement, or theme, in such a way as to belittle the original movement.
Upbeat: the introductory note, or notes, which sometimes precede the strong beat which marks the first measure of a phrase of music. Syn.: anacrusis.

SELF-EVALUATION CHART

I. *Skill in the Use of the Body as an Instrument*

Movement

Axial

Swinging

2 beat

Leg swing lying

Leg swing standing

Sustained

Arm and torso in horizontal plane

Arm and torso in vertical plane

Long sitting, 1 knee bent, supported on 1 hand, stretching other arm up as whole body pushes from floor.

Percussive

Side sitting position, supported on 1 hand, touching other palm to floor and rebounding to original position.

Rising on toes, pulling arms up overhead and striking forward downward, with a lunge, returning with a rebound to original position.

Falls

Preparation for backward fall from sitting position.

Backward fall.

Locomotor

Skipping

Forward

Sideways

Backward

Leaping

For distance

Walking *

Forward, with erect carriage, and with good use of the foot.

Backward

Sideways, with grapevine step.

* Students develop interest and discrimination in regard to posture by watching, and judging each other.

Rhythmic Response
Response to 4/4 time
In locomotion
With arms
With total body movement
Response to 3/4 time, as above.
Phrasing
By a sustained movement through the phrase
By locomotion with change of direction to indicate phrase.
Sequential form
Response to an A B A form by changing direction on the B.

II. *Skill in Construction* *
Make up a movement theme of your own based on any one of the following ways of working:

1. Combining movements, such as a sustained, axial movement with locomotion.
2. Making up a rhythmic pattern and carrying it out in body movement.
3. Taking a pantomimic movement and giving it style and rhythmic reiteration.
4. Taking a traditional dance step, such as the polka, and varying it.
5. Taking a nursery rhyme, a jingle or nonsense syllables and using them as a rhythmic base.
6. Taking an idea and giving it expression through a dance form.
7. Making up two contrasting phrases on percussion instruments. (For any student who is handicapped in using his body in dance.)

III. *Skill in Group Work*
1. Do you contribute to the group by acting as a leader at times?
As a leader,
a. Do you try to stop and think and plan and see something of the outcome before trying to persuade others of your point of view?
b. Do you avoid being "bossy"?
c. Are you quick to observe when the majority are agreed on a plan and ready then to stop urging your point of view?
d. When things do not go well, and everyone is at a loss, do you try your best to work something out?
e. Do you remember, when the group is deadlocked, that you can call on the teacher to help you?
2. Are you a good follower the rest of the time?
As a follower,
a. Do you still try to help instead of taking the attitude that someone else is in charge so all you have to do is follow?
b. When everyone is excited because ideas come so fast, and everyone wants to talk at once, do you remember to keep still and take your turn, instead of adding to the confusion?
c. Are you willing to listen to others and try out their plan, if you want them to do the same for your ideas and plans?

* No class, except an advanced group would ever be familiar with all these ways of working. Obviously students would not be expected to use any one of them with which they had had no experience.

d. Do you really work on a new provisional plan and try your best to make something of it, even though you were in the minority that voted against it?

3. Can you help to make something new grow out of the group by exchanging ideas and modifying plans?

a. Have you learned that a group plan grows, not by putting your good ideas in here, and others' good ideas in there, but because as you talk and work, something new grows?

b. Are you ready to modify your plans, as others make suggestions, so that your group's dance is new and worthwhile because the group did something better than any one of you could do alone?

INDEX

Absolute dance, 61, 62, 66
Abstract nature of dance, 45, 47, 63, 81, 82, 121, 235
Abstraction, of meaning, 82, 254
Accompaniment, of "American Document," 8; of "Christmas Cards," 130, 131, 134, 135; of "Times Change," 125, 126, 127; collection of carols and songs for, 282; human voice as, 271-273; jingle as, 272-275; music as, 241-243, 245-252; percussion as, 275-277; pre-classic forms as, 283; recorded music for, 282, 283; relationship to movement, 11, 13; words as, 252-275
Accompanist, 12, 246
Accumulative rhythm, 220, 221
Administrative considerations, 110-116
Allemande, 53
"Americana," 29
"American Document," 12; analyzed, 5-8; words as accompaniment of the dance, 257, 288
"American Folk Suite," 13
American heritage, 13, 14, 29, 30
"American Provincials," 28
Amplitude, 227, 228
"And So We Learn," a dance drama, 226-271; excerpts from script of, 268-271
Antheil, George, 31
Appreciation, of art, 25-27, 77, 319; of world, 77-79
Arbeau, Thoinot, 54
Archaicism, 64, 65
Arius, 49
Art, 34-36; appreciation of, 25-27; definition of, 27; as directive of change, 307; as group endeavor, 28, 29; as influenced by democracy, 27-29; as influenced by technology, 31-33; as social comment, 17
"Atavisms," 18, 235
"At Our School," 137-155; analysis of lesson plans of, 151-155; first five lesson plans of, 145-151; initiating the composition, 137-140; movement theme of, 145
Authoritarianism, 309
Axial movement, 183-207; falls, 193, 201, 202-207; percussive, 197-202; sustained, 189-197; swinging, 183-189

Bach, J. S., 250
Bacon, Peggy, 27
"Ballad of Molly Pitcher," 13
Ballet, intro. vii, 55-59, 65
"Ballet Comique de la Reine," 55
"Bargain Counter," 235
Barlach, Ernst, 149
Basic rhythms, 208-215
Bauhaus, The, 33
"Bean Porridge Hot," 47
Beauchamp, Pierre, 56, 59
Benet, Stephen V., 29
Benton, Thomas, 29, 30
Blake, William, 253
Blocks, for variety in level, 294
Body, as instrument of expression, 35, 36
Body mechanics, 20, 152
Bonnard, Pierre, 236
Bouree, 53
Bourke-White, Margaret, and Caldwell, Erskine, 27
Brancusi, Constantin, 32
Bulletin board, 303, 304
Burchfield, Charles, 30

Calder, Alexander, 33
Caldwell, Erskine, and Bourke-White, Margaret, 27
Camargo, Marie, 56
Canon, 147-149, 224, 225
Carol, origin of word, 130
Carols, as accompaniment, 282
Carpenter, John, 30
Carrying plans into action, 105, 106, 318
Cartoons, 235

"Case History No. ——," 27
Cezanne, Paul, 97, 229
Chamber Music Society of Lower Basin Street, 226
Change, social, 307-313; related to education, 316-318
Chapin, James, 29
Cheney, Sheldon, 59
Christianity, 49
"Christmas Cards," 129-136; accompaniment for, 130, 131, 134, 135; costumes for, 130-132, 133, 134; initiating composition of, 129; movement themes of, 131, 132
Christmas Program, 136, 137
Climax, 123, 127, 128
Coda, 248, 249
Coleman, Satis N., 276
Color, related to movement, 223, 224
Comic strips, 235
Commemorative dance, 45, 48
Committees, for performances, 292-301
Communication, in daily life, 142, 143; dance as, 22, 36, 66, 82, 102, 155
Community, as laboratory, 106, 317, 318
Composing with music, 247-252; with words, 259-275
Composition, ways of initiating, 75, 77-79, 80-82, 108, 109, 121, 123, 124, 129
"Comus," 48
Conference, group, 143, 144
Conrad, Laurence H., 80
Contemporary music, for accompaniment, 12, 280-282
Content, criteria for selection of, 121, 122; of dance, 16, 18, 45, 74-77, 80-83, 105, 252-254
Contour of movement 191, 226, 227
Contraction and release, 9, 15
Contrast, 122, 123
Co-operation, 311
Costumes, 128, 129, 130, 132, 133, 134, 224, 294-296; of ballet, 56
Counterpoint, 215-217
Courante, 53
Court dance, 52-55, 65
Creative ability, 94
Creative activity, initiating, 75, 77-79, 80-82, 108, 109, 123, 124, 129, 163
Creative group activity, 18, 19, 21, 22, 72, 92-94, 102, 103, 155, 318-321
Creative process, 80-94, 142-145
Crete, 47
Cultural trends, 307-313; related to education, 316-318
Cummings, E. E., 32

Dance, definition of, intro. vii; as participant's activity, 42, 48, 49, 50, 52, 55; for power, 44, 46, 47, 49; as social comment, 18, 19, 22
Dance club, 285-288; recording activities of, 301, 302
"Dance of Greeting," 52
Dance Section, American Association of Health and Physical Education, 245
Dance studio, as stage, 292-294
Dance workshop, 288-290
Dark Ages, 49, 50
Daumier, Honoré, 236
"Deep Song," intro. viii, 18
Dehn, Adolph, 27
Democracy, 311-313; as progenitor of art, 15-19, 27-29; as progenitor of dance, 15-19
Democratic procedure, 92, 93, 102, 103, 154, 319
Dickinson, Emily, 259
Discussion, as intrinsic to dance experience, 96, 97, 111, 137-140, 153-155
Disney, Walt 28, 33, 236
Distortion, 15, 65
Dixon, C. Madeleine, 97
Documentary film, 28, 30, 122
Dorian Mimes, 48
Dramatic dance, 235
Drewes, Werner, 33
Dromenon, 43, 47, 48
Dudley, Jane, 13, 29
Duncan, Isadora, 41, 42, 49, 57, 59-61, 62, 64, 65
Dunham, Katharine, 30
"Dying Swan," intro. viii
Dynamics, 9-11

Ebreo, Guglielmo, 52
Education, defined, 96; for democracy, 314-318; methods in, 315, 316; related to trends in culture, 316-318
Educative function of dance, 45, 48, 52, 72-116
El Greco, 229
Emotion, as dynamic, 75-77, 80, 102, 108, 155, 256, 319
Energy release, 9-11, 168; effect on feeling, 73, 74
Entertainment, 20, 21
Evaluation, 90-92, 103, 109, 114-116
"Every Soul Is a Circus," 16; program note of, 253, 254
Experimentation, in arts, 33, 34; fostered by democracy, 15-18
Exploratory experience, 73, 74; defined, 163, 164; in the arts, 164, 165
Expression, media of, 27, 163-166

Fairfield, Wynne, 256
"Fall of the City, The," MacLeish, as basis for dance, 259-265
Family, The, 308, 309
Federal Writers Project, 28
Feeling, as dynamic, 75-77, 80, 87, 102, 108, 155, 256, 319
Feild, Robert, 28
Field trips, 111, 302, 303
5/4 time, 146, 209
Flecker, James Elroy, 254
Fleming, Archibald, 31

Focus, 228
Fokine, Michael, intro. viii, 57
Folk dancing, 50-53, 65
Fonoroff, Nina, 13
Form, basic concepts of, 121-123; developing concept of, 51; as influenced by plastic material, 166; as influence on ideas, 139; function-determined, 9, 10, 31-33, 78, 79; related to feeling, 229, 230; sequential, 7, 8, 12, 222-226
Foster, Stephen, 29
Fox, Lillian, and Hopkins, L. Thomas, 80
Frazer, Sir James, 50
"Frontier," 9, 223
Frost, Robert, 30, 31
Fugue, 250-252
Function-determined form, 9, 10, 31-33, 78, 79
Fundamental steps, 174-183
Future of dance, 320, 321

Galliard, 53, 54, 55
Gauguin, Paul, 122
Gavotte, 53
Gekko, Ogatu, 236
Gershwin, George, 29
Glossary, 324-328
Goal, in composition, 91
Goals, setting up of, 95-97, 142
Goliards, 49
Graham, Martha, intro. viii, 5-8, 9, 12, 15, 16, 18, 28, 63, 223, 253, 257, 258, 259, 271
Grammont, Chevalier de, 54
Grapevine step, variations of, 179, 180
Graphic arts, key to references, 323
Greece, 47-49
Greek drama, 48
"Green Table, The," 235
Grofé, Ferde, 30
Gropper, William, 27
Grosz, George, 31
Group creative activity, 18, 19, 21, 22, 72, 92-94, 101, 102, 103, 318-321
Group endeavor in arts, 28, 29
Groups, relationships in space of, 228-230
Guidance, 137-140, 142, 144, see *Evaluation* and *Initiating composition*
Gymnasium, as stage, 292-294

"Harmonica Breakdown," 29
Harris, Roy, 31
Hawkins, Eric, 7
H'Doubler, Margaret N., 167
Heritage, American, 13, 14, 29, 30
Heyward, Dorothy, and Dubose, 29
"Highway 99," 13
Hill, Martha, 167
Holm, Hanya, 16
Homer, Winslow, 30
"Hoodwinkers, The," illustration of composing with music, 248
Hopkins, L. Thomas, and Fox, Lillian, 80
Horst, Louis, 54, 62, 65
Hula, 47
Human nature, 34-36
Humor, in dance, 320
Humphrey, Doris, 9, 11, 15, 16, 29, 30, 169, 253
"Hymn of the Kouretes," 47

Initiating composition, 75, 77-79, 80-82, 108, 109, 121, 123, 124, 129
Initiating creative activity, 75, 77-79, 80-82, 108, 109, 123, 124, 129, 163
Instrument of expression, the body, 35, 36, 89, 166
Integration, 94-106, 319
Intelligence, development of, 315
Intensity, 214, 215
Interdependence, 310-312, 317, 318

Jaques-Dalcroze, Emil, 183
Jawlensky, Alexis, 63
Jeffers, Robinson, 30
Jingle, as accompaniment, 272-275
Johnson, Virginia, 13
Joiner, Betty, 295
Joos, Kurt, 235
Junger, Esther, 27
"Jungle, The," 31

Kane, John, 63
Kent, Rockwell, 29, 97, 236
"Kentucky Running Set," 50
"Klapp Dans," 52
Kinkeldy, Otto, 53
Kung Chi, 236

Lambranzi, Gregorio, 56
Leisure time, 310
Lesson plans, 145-151; basis of, creative work, 152, 153; directed activity as part of, 151, 152; discussion as part of, 153-155
"Letter to the World," 16
Level, 228
"Liberty Song," 16
Lighting, 293, 294
Lindsay, Vachel, 30, 122, 231, 253, 258
Locomotor movement, 174-183
Locomotion, 174-183
Longways dances, 51, 54
Lully, Jean Baptiste, 59
"Lynch Town," 18, 235
Lyrical dance, 82

MacDonald, Rosabel, 80
MacLeish, Archibald, 27, 259
"Mallebrok," 50
Manipulative experience, 73, 74; definition of, 163, 164; in the arts, 164, 165
Mariana, Father, 53
Marin, John, 31
Martin, John, 57
Masks, 236
Maslow, Sophie, 29

Mason, Bernard, 276
Masters, Edgar Lee, 29
Mazurka, as material, 232, 233
Meaning, search for, 79, 80, 82, 83
Mearns, Hughes, 80, 256
Medievalism, 65, 133
Medieval period, 50-52
Medium of dance, movement, 12, 165, 166; as determinant of form, 33, 34
Mestrovic, Ivan, 227
Meter, 208, 209
Method, in education, 106, 107, 315-318
"Metropolitan Daily," 16
Milhaud, Darius, 271
Millay, Edna St. V., 256
Minuet, 54, 55
Mixed meter, 217, 218
Modern dance, definition of, intro. vii; illustration of, 5-8
Modernism, 134
Moholy-Nagy, Ladislaus, 33
Moore, Henry, 33
Morgner, Wilhelm, 122
Morley, Thomas, 53
Movement, as medium of dance, 12, 165, 166
Movement, rhythmic and space materials, outline of, 167-170
Movement themes, 79, 83, 84, 125, 127, 249, 250, 251
Movement theme, development of, 84-87, 125, 126, 249, 250, 251, 252
Moving pictures of dance, 302, 304, 305
Music, as accompaniment, 245-252; for accompaniment, 241-243, 255; contemporary, 12, 280-282
Music, growth of form in, 55

Name rhythms, 272
Natural dancing, 60
New College, 266
Noguchi, Isamu, 32
Noverre, Jean George, 56, 57

Objectives, 115
Odets, Clifford, 27
O'Keeffe, Georgia, 30
"Opus 51," program note, 235
Organic wholeness, 123
Organization of experience, 94, 99-103
Originality, 79
Orozco, José, 229
"Oxdansen," 235

Pantomimic movement, as basis of dance, 234-240
"Pas d'Espan," 50
Passacaglia, 54, 55
"Passacaglia in C minor," 16
Pavane, 53, 54, 55
Pavlova, intro. ix
Peattie, Donald Culross, 35
"El Penitente," 16; program note for, 64
Percussion accompaniment, 275-277
Percussion instruments, 275, 276
Performance, student, 88, 89, 109, 112, 113, see *Recitals*
Period, music and dance, 222
Photographs of dance, 302, 305
Photography, 302, 304
Phrasing, 209, 210
Planning the recital, 121-156, see *Program planning*
Plastic materials, 101; as determinant of form, 166
Poems of the dance, bibliography of, 278, 279
Poems, for accompaniment, bibliography of, 279
Poetry, as impetus to dance, 254-257
Polka, as material, 232
Polonaise, as material, 233, 234
Posture, 20, 99, 165
Pre-classic forms, as accompaniment, 283
Primitive dance, 43-47, 63
"Primitive Mysteries," 16, 63
Primitivism, 63, 64
Program planning, 121-156, see *Planning the recital*
Program, sequence of, 137-141, 144, 145
Programs, printed, 297-299
Prokofieff, Serge, 248
Psychological "warm up," 110, 152
Publicity, 300, 301
Puccinelli, Raymond, 149
Purpose, as a dynamic spur, 311-313, 314, 315, 318

Quadrille, 135, 136
Qualities of movement, 168
Question and answer, 210, 211, 273

"Race of Life," 16
Radin, Mary, 13
Raising the energy level, 110, 166, 167
Recitals, student, 290-301, see *Performance*
Recording dance, 171, 301, 304
Records, of dance club activities, 301, 302
Rehearsals, 297; costume, 296
Relationship of modern dance and preceding forms, 62-66
Relationships, discrimination of, 78, 97-99
Renaissance, 52-55
Repetition, 122
Resultant rhythm, 221, 222
Rhythm, experiences in, 207-226; in life activities, 77, 79, 144; modern developments in, 11; as morale builder, 20; unifying effect of, 45
Rhythmic devices, 215-222
Rhythmic, movement and space materials, outline of, 167-170
Rhythmic pattern, 211, 212; of words, 272-274
Rhythmic sequence, 219, 220
Rigaudon, 53

Rites, commemorative, 45; fertility, 44, 45, 48, 50; initiation, 45
Ritual, 43-46, 48, 49, 50, 51
Rivera, Diego, 229
Rondo, 223, 224, 235
Round dances, 51, 54
Rousseau, Henri, 63
Rukeyser, Muriel, 27

Sandburg, Carl, 30
Sarabande, 53, 55, 271
Satie, Eric, 65
Scarlett, Rolph, 33
"Scene in a Drawing Room," 27
Scheduling, 110-112
Schoop, Trudi, 235
Schottische, as material, 231
Seeing relationships, 97, 98, 148, 235
Self-consciousness, 110, 112, 165, 166, 167
Self-evaluation chart, 116, 329-331
Sequential form, 7, 8, 12, 222-226
Service, as goal, 105, 285
Shakespeare, 53
Shelly, Mary Josephine, 167
Shifting accent, 219
Skill, 73, 89
Social change, 307-313; in relation to education, 316-318
Social comment, in art, 17; in dance, 18, 19, 22
Social mobility, 316
Sokolow, Anna, 18, 27
"Song of the West," 9, 30
Sources, 41, 42
Space, experiences in, 226-230
Space, rhythmic and movement materials, outline of, 167-170
Spatial structure, 12, 13
Spectacles, 55
Spectator art, 42, 55, 61
Spiritual, as accompaniment, 29, 30
"Square Dance," 29
Square dances, 50
Square set, 135
Staging, 129
Steinbeck, John, 27
"Strange American Funeral," 18
Structure, basic concepts of, 121-123; spatial, 12, 13; time-space, 7, 8
Stubbes, Sir Phillip, 50
Style, 9, 10, 149, 150 238; in art, 31-33
Stylization, 125, 126, 135, 136, 150, 235, 236, 239, 240, 254
Successful experience, 104, 105
Sword dance, 51
Syncopation, 11, 176

Tamiris, Helen, 16, 29
Teacher, qualifications of, 106-110, 321
Techniques, notes on use of, 172, 173
Technological advancement, 309, 310, 313
Technology, influence on art, 31-33; on dance, 8-13
Tempo, 213, 214
"Theatre Piece," 16
Theatrical flats, 294
Theme and variations, in movement, 139-151, 225, 226; as musical form, 55
"Themes from a Youthful Nation," 298
"Times Change," 123-129; accompaniment of, 125, 126, 127; costumes for, 128, 129; initiating composition of, 123, 124; movement themes in, 125, 127; development of themes, 125, 126; stylization of themes, 125, 126
Timing, of committee work, 300, 301
Titles for, A B A form, 189, 202; accumulative rhythm, 221; dance sequence, 247, 248; resultant rhythm, 222; ritualistic dance, 197; theme of "Farewell," 240; walking theme, 177
Titles, selection of, 298
Titles for variations of, amplitude, 228; grapevine step, 180; mazurka, 233; polka, 232; polonaise, 234; schottische, 231
Totalitarianism, 17, 311
Traditional steps, as material, 230-234
Tritsch, Balthazar, 54
Try-outs, 287
Twice as fast, 218, 219

U.L.G.W.U., 28
Understatement, 189
Upbeat, 248, 249

Values, 21, 104, 105
Van der Weyden, Roger, 227
Variations, in manner of traditional steps, 193, 234
Varying grapevine step, 179, 180
Verse choir, 267
"Vision: Rejoicing: Prayer," 250
Vocabulary of movement, 14, 152
Voice, human, as accompaniment, 271-273

Walkowitz, Abraham, 60
War, as catalyst, 308, 309
War effort, contribution of dance to, 19-21
Waterman, Elizabeth, 168
Weidman, Charles, 16, 18, 29, 169, 235
Welles, Orson, 28
"We, the People," 247, 248
Whitman, Walt, 30
Wigman, Mary, 61, 62
"With My Red Fires," 16, 253
Wolfe, Thomas, 29
Wood, Grant, 28
Words, as accompaniment, 252-275
Workshop, 288-290
Wright, Richard, 30
Writing a dance script, 266-271

"Yankee Doodle, 1942," 13
Youth, dance as heritage of, 3, 4; in a changing world, 308, 309, 310, 316; interests of, 76; maturation of, 104, 121, 122, 163, 316, 317

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